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Cannes '73  
Women & Film  
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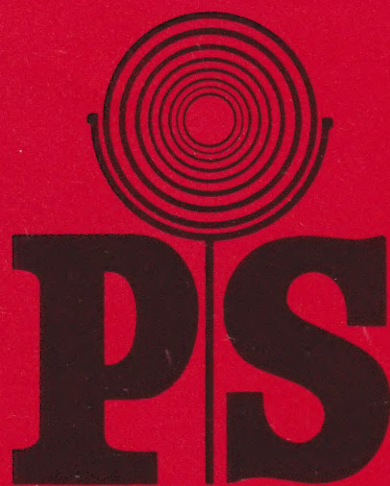


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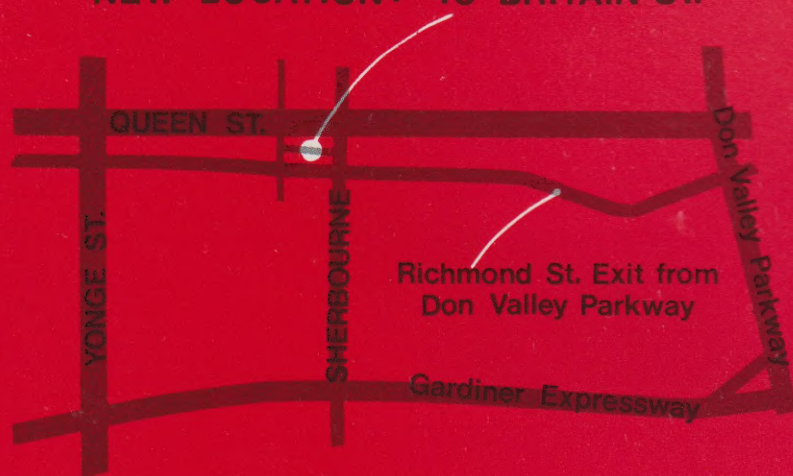
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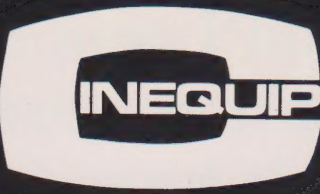
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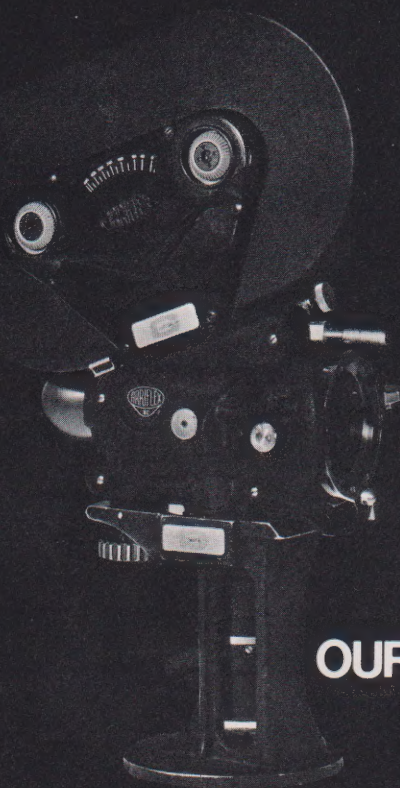
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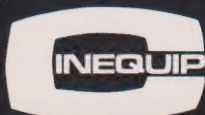
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# editorial:

The voluntary quota announced by the Secretary of State is little more than an attempt to take pressure off Famous Players and Odeon for the next year or two. The announcement itself is vague and full of loopholes.

First of all, only films either produced or dubbed in English are involved. Where is the spirit of bilingualism (or even pragmatism: most Québécois features play English Canada in subtitled versions)? Secondly, only the three major cities are involved on a guaranteed basis, with further release hoped for in 18 to 20 other locations, provided the films are "successful." What constitutes success in the greed-motivated exhibition racket? It goes without saying.

The Canadian-owned distributors involved in the agreement still don't rank with the majors in terms of volume or grosses. One wonders what they mean by "special publicity programmes"? One of them considered \$1,000 perfectly adequate to spend on the Toronto launching of one of the best Canadian films produced last year. On that basis, how could locally-made films even hope to compete with the lavishly-opened foreign "product"?

As for Famous Players and Odeon, who rake in the lion's share of the \$120 million grossed at Canada's box-offices per annum, this "voluntary quota" simply means that they don't have to worry about forceful government legislation, at least for a while. Since there are no safeguards built into the agreement, and since the Advisory Committee charged with "keeping on eye" on its development includes George Destounis; F.P. and O. are once again getting off scot-free.

The two welcome parts of the announcement were Mr. Faulkner stressing that "Canadian films were not yet receiving a fair and adequate exposure throughout the country," and the CFDC agreeing to increase its investments in the films to share with the distributors and producers the costs of initial promotion and publicity. But since no figures were mentioned, nor subsequently available, don't expect to see champagne and caviar or searchlights at the next 'première canadienne.'

Not that we're in favor of undue extravagance. We'd just like to see *Kamouraska*, *La Mort d'Un Bûcheron*, *Paperback Hero*, *The Pyx*, *Between Friends*, *Rejeanne Padovani*, *Alien Thunder*, *Les Corps Célestes*, *Killing Time*, *The Hard Part Begins*, *U-Turn*, *Child Under A Leaf*, *L'Infonie Inachevée*, *Tu Brûles* . . . *Tu Brûles*, *Blanc Noël*, etc. etc. etc. exhibited in every motion picture theatre in Canada — not just in token movie houses in Vancouver, Toronto and Montreal.

St. Catherine Street, Montreal — on location for *Child Under A Leaf*. (Photo: Baltazar/Koller).

# cinema canada

JUL 19 1974

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August/September 1973

Second Edition, Number 9

Editor/Publisher  
George Csaba Koller  
Managing Editor: A. Ibrányi-Kiss

Cinema Canada, founded by the Canadian Society of Cinematographers, is now published independently on the 29th day of January, March, May, July, September and November. Copy deadline is the 10th day of the publishing month. Issues effective for the two month period following publishing date.

All articles published with the consent and authorization and represent the views of their authors and not necessarily those of the editors. Any manuscripts received by Cinema Canada are presumed to be for publication unless otherwise specified. All rights reserved. Permission to reprint must be secured in writing. Copyright ©1973 by the Publisher.

Advertising Manager: Frederik Manter (416) 924-8045

Montréal Correspondent: Connie Tadros

Vancouver Correspondent: Peter Bryant

Art Director: Richard Eppstadt

Typesetting: Fifth Column Typesetting, Ltd.

Printing: Heritage Press Co. Ltd.

Special thanks to companies and individuals supplying photos and information.

Mailing Address: 6 Washington Avenue No. 3, Toronto, Ontario, Canada M5S 1L2

Office Address: 341 Bloor Street West (not for mailing) Room 202

Telephone: (416) 924-5953 and 924-8045

Printed in Canada. Second Class Mail Registration No. 3081. Return Postage Guaranteed.



# CANADIAN FILM NEWS

## CFDC is having a good year . . .

At least as far as recouping goes. The Corporation is only one-third through the fiscal year, yet it has already gotten back more than half of the money it expected to. (Figures are confidential . . .) Ted Rouse of the Toronto office estimates that almost 95 per cent of the money coming back is from the French sector. *Kamouraska*, *J'ai Mon Voyage*, *La Mort d'un Bûcheron* and *Rowdyman* are already in the recouping stage. *Wedding In White* may join them if it gets a television sale; and the films the CFDC is very hopeful about are *Paperback Hero*, *The Pyx* and *Get Back*. *Neptune Factor*, of course, is looking good — it has already reached \$2 million at the box-office.

Three films assured of investments at the last meeting are *The Apprenticeship of Duddy Kravitz*, *Bingo*, and *Il Etait une Fois dans L'est*. (See *Le Cinéma Québécois* in this issue for details on *Il Etait . . .*)

*Duddy Kravitz* has started shooting with 3 weeks in the Laurentians and a house on St. Urbain Street as the primary locations. Mordecai Richler wrote the screenplay as well as the book, and has collaborated before with director Ted Kotcheff in 1966 for *Life At the Top*. John Kemeny is producing this \$650,000 feature 'in period'. The crew has been frantically searching for costumes and memorabilia from the late 40's/early 50's — they even had an ad running asking people to rummage through their attics!

*Bingo* is being directed by Jean-Claude Lord and produced by Pierre David of Les Productions Mutuelles. The story is based on two students and their adventures in the CEGEP world. One of the stars will be Alexandra Stewart, who recently came back to Canada from France and starred in *The Heat Wave Lasted Four Days* with Gordon Pinsent and Larry Dane.

It seems that *Only God Knows*, Larry Dane's second feature production, has gotten the go-ahead. Gordon Pinsent will be starring and Al Waxman producing this film written by Paul Wayne.

Other CFDC investments are in *L'île Jaune* and *Ya toujours moyen de moyenner* (see *Le Cinéma Québécois* for both) and Jack Darcus' low-budget feature, *Wolf Pen Principle*. This is Darcus' third feature film, and it's being pro-

duced in Vancouver by Werner Aellen for Image Flow Productions in 16mm color.

As for *A Quiet Day in Belfast*, "it looks shaky" according to the CFDC; and they have yet to reach a decision on Patrick Loubert's *Amusement Season in Red*. He is still working on the rewrite.

Deadlines for submissions are as follows:

- September 10th for the October meeting
- October 12th for the November meeting
- December 7th for low-budget category with a meeting in January.

Forms are available at the Corporation's offices in Montréal and Toronto (*Suite 2220, P.O.Box 71, Tour de la Bourse, Montréal 115 — (514) 283-6363 and Suite 18, Lothian Mews, 96 Bloor Street West, Toronto M5S 1M6 — (416) 966-6436.*)

## Quadrant Films announces shooting on new feature

Co-producer of *The Neptune Factor*, Quadrant Films Ltd, recently started shooting on their new film *A Day In The Country*, an action thriller starring Ernest Borgnine, Michael J. Pollard and Hollis McLaren. The all-Canadian supporting cast includes Louis Zorich, Cec Linder, Al Waxman, Ratch Wallace, Vladimir Valenta and Sue Petrie.

Based on an original story by David Main, the script was written by Robert Maxwell and John Trent. Producer is David M. Perlmutter and director John Trent. Quadrant executive producer is Peter James.

*A Day In The Country* will be filmed at Toronto International Film Studios, Kleinberg and on location in and around Bolton, Ontario.

*Jack Darcus and Vladimir Valenta*



Photo: Rob Straight

## Voluntary quota system announced by Secretary of State

Secretary of State Hugh Faulkner, Famous Players, Odeon and Canadian-owned distribution companies announced a voluntary quota system in late July. The agreement has four major parts:

1. Canadian 35mm feature films produced or dubbed in English are guaranteed two weeks' theatre time in Montréal, Toronto and Vancouver. The responsibility for this is divided by Famous Players (2/3 proportion) and Odeon (1/3 proportion).

2. If the releases are successful, the films are assured of further distribution in 18 to 20 cities across Canada served by the two chains. And a good audience response in those will get the film screened widely across Canada.

3. Canadian-owned distributors have agreed to provide special publicity programmes in support of these films.

4. The CFDC has agreed to increase its investments to share the costs of publicity/promotion.

This gentlemen's agreement was reached through the Secretary of State's Advisory Committee on Film who are "to keep an eye on the development of this agreement."

(No comment — see Editorial.)

## On the production scene . . .

Other than the films listed with CFDC news, Robbie Malenfant just finished directing the shooting of his \$100,000 feature, *Moss Tarts*, with Eric Till producing. Patsy Rahn and Lyn Griffin starred, with Paul Vanderlinden on camera. And Jacques Godbout is pre-producing his next feature at the NFB.

*La Gammick* is based on a 1952 news item which resulted in Godbout, Jean-Marie Poupart and Pierre Turgeon's script about a little Montréal gunman used by the American Mafia to kill the all-powerful head of Murder Incorporated. Shooting is to begin this fall, with Godbout directing, Thomas Vámos on camera and Marc Beaudet producing for the National Film Board.



The rest of the films are either released or nearing completion. Recently released films include *Chez Nous, C'est Chez Nous* by Marcel Carrière/Challenge for Change, NFB; *Tu Brûles... Tu Brûles...* by Jean-Guy Noël/L'Association Coopérative de Productions Audio-Visuelles; *Sensations* by Robert Seguin/Sedel Films; *Le Grande Sabordage* by Alain Perisson/Prisma Films; *Mourir Pour Vivre* by François Liant/Planete Films; and *Les Allées de la Terre* by André Theberge/NFB.

Completed films include the following: *Master of Images* by Byron Black/Infinity Studio; *Ou L'Invisible Enfants* by Raoul Duguay/NFB (see interview with Roger Frappier in this issue); *Paperback Hero* by Peter Pearson/Agincourt Productions; and *L'Infonie Inachevée* by Roger Frappier/L'Association Coopérative de Productions Audio-Visuelles (see interview this issue).

#### *Paperback Hero*



The following are in post-production stages: *Ah Si Mon Moine Voulait* by Claude Pierson/Citel (Montréal) and Pierson Films (Paris); *Alien Thunder* by Claude Fournier/Onyx Films (see *Le Cinéma Québécois*); *Bar-Salon* by André Forcier/Les Ateliers du Cinéma Québécois; *Blanc Noël* by Michel Bouchard/L'Association Coopérative de Productions Audio-Visuelles; *Les Corps Célestes* by Gilles Carle/Carle-Lamy and Parc Films (see *Le Cinéma Québécois*); *Les Dernières Fiancailles*, *Ultimatum* and *On n'engraisse pas les cochons à l'eau claire* by Jean-Pierre Lefebvre/Cinak (see *Le Cinéma Québécois*); *Floralie Ou Es-Tu?* by Jean Dansereau/Les Ateliers du Cinéma Québécois; *The Hard Part Begins* by Paul Lynch/Odyssey Films; *The Holy Assassin* by Bob Turner, Terry Loychuck, Joan MacIntyre and Lulu McMovie/Infinity Studio; *Je T'Aime* by Pierre Ducepte/

Cinévidéo; *Killing Time* by Morley Markson; *Marichka* by Walter Backzynski/Canukr Films; *Nuits en Amérique* by Jean Chabot/L'Association Coopérative de Productions Audio-Visuelles; *Peep* by Jack Cunningham/Image Control Production; *Race Home to Die* produced by Jim McAmmon; and *Stompin' Tom Connors* by John Saxton/Kit films.

#### Quebec directors form union

L'Association des Realisateurs de Film du Québec was formed in April by a group of 75 directors including independents, those from the private sector, and from the government (NFB, CBC). The purpose of this group is to defend the interests of directors in all parts of the industry and to protest the freedom and rights of its membership. One of the foremost aims of the Association of Québec Film Directors is to fight political censorship of films.

The Executive Committee consists of: Denis Héroux — President; Jacques Gagné, Jean-Pierre Lefebvre — Vice-Presidents; Roger Frappier, Jacques Leduc — Secretaries; Guy Dufaux — Treasurer; and Alain Chartrand, Claude Fournier, Louis Portugais, — Directors.

For further information, and details on the groups activities contact: L'Association des Realisateurs de Film du Québec, 3466 rue St. Denis, Montréal 130, (514) 844-2457 or 844-6265.

#### The CCFM is still going strong

The Council of Canadian Filmmakers, formed so recently (see Issues 7 and 8) is still doing quite well.

Its last general meeting was held on June 27th in Toronto with guest speakers Michel Brault from the Syndicat National du Cinéma and Robert Desjardins from the Secretary of State's Film Office.

Although not as exciting as past meetings and having poorer attendance (many members were out of town — working or on vacation) the meeting accomplished a lot.

A brief to the Ontario Government offering a serious critique and partial endorsement of the Basset Brief (see Issue no. 6) was discussed and passed. Kirwan Cox was elected Executive Director, and — as usual — discussion on unions dominated the evening.

For a detailed discussion on what the CCFM has accomplished and what its plans are for the future, see *Opinion* in this issue.

#### Meanwhile — at Uncle Tom's igloo...

The Canada Week Committee, "not to be confused with the Committee for an Independent Canada" recently held a gala ball at \$100 per couple to present an award to Gordon Stulberg, President of 20th Century Fox, for "being an outstanding Canadian."

### All-Canadian Answering Service



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The Committee exists to —

1. Stimulate national pride
2. Emphasize the advantages of national unity
3. Encourage greater dialogue and understanding amongst Canadians.

Prime Minister Trudeau, the ten Premiers, and two Commissioners are the chairmen.

The yearly gala ball was intended "to promote an awareness of what it means to be Canadian." Mr. Stulberg left Canada in 1946 but "used a great deal of Canadian talent" in the Neptune Factor and "this award is fitting recognition to someone who has made a substantial contribution toward the development of the Canadian film industry" said Len Woolsey, Ontario Region President of the Canada Week Committee.

Perhaps they've never heard of Budge Crawley? or Pierre Lamy? or Allan King? or Claude Jutra? or . . .

## Canadian 'émigrée' Norman Jewison talks about his film and announces Canadian plans in Hollywood

— by Leila Sorell

The most distinguished of all Canadian émigrée to the USA is, without any doubt, filmmaker Norman Jewison. He was bubbling with happiness at a recent conference with members of the foreign press in Hollywood. There is all the reason for this contentment — with *Jesus Christ Superstar* being launched throughout the world, from the August 23rd opening in London with personal attendance by Princess Margaret all the way to Japan.

Ted Neeley, Leila Sorell and Norman Jewison.



*Jesus Christ Superstar* is the \$3.5 million production produced and directed by Jewison with screenplay by Jewison and Melvyn Bragg based on the rock opera by Tim Rice and Andrew Lloyd Webber. It was shot in 14 weeks, entirely in Israel.

Long before *Jesus Christ Superstar* grossed close to \$20 million, Norman Jewison heard the record in Zagreb, Yugoslavia where he was filming *Fiddler on the Roof*.

"I listened all night to the record," he said, "while images kept assaulting me, and I knew then that I wanted to make a film out of it . . . I've seen Pasolini's *The Gospel According to St. Matthew* at least eight times, and that's what I had in the back of my mind. The one thing I knew for certain was I didn't want the *King of Kings* or *The Greatest Story Ever Told* kind of film . . ."

While in Israel, Jewison was also filming and supervising *Billy Two Hats* starring Gregory Peck and Desi Arnaz, Jr.

"Why in Israel? Because Israel gives us a 20 per cent discount on each dollar we invest there and we get excellent cooperation from the Israeli government and everyone down the line. Besides, Israel is anxious to promote the film industry and they have capable help."

Prior to his fifteen years in the US, Toronto-born Jewison was successful in the television industry in Canada where he directed and produced such CBC shows as *The Big Revue*, *Showtime*, *Wayne and Shuster* and *Barris Beat*.

After the formal press conference, I succeeded in cornering Jewison for a few hurried answers to some questions.

"Are you still watching the development of Canadian film and television productions with interest?"

"Very much so."

"Are you in touch with your Canadian colleagues working in the USA?"

"Matter of fact, we just had a reunion last week at Chasen's," Chasen's being one of Hollywood's oldest and most exclusive restaurants, "and I returned just a few days ago from Canada where I attended the screening of *Jesus Christ Superstar*. I am also happy to announce that next spring I am going to make a film in Canada with many Canadian stars. The film is entitled *Atuk* and Don Harron is writing the script from the original story by Mordecai Richler. It's about an Eskimo and his encounters with modern society." The film will be co-produced by Algonquin (his London company) and United Artists of Hollywood.

"Why did you leave Canada," I asked. "Was it artistic freedom you were seeking or more lucrative opportunities?"

"The main reason is that Canada does not appreciate its talents, which is the biggest 'export' of Canada" was his reply.

## NFB crew filming in China

For the first time in 25 years, the National Film Board has actually shot a film in China.

The three-man crew consisted of Marcel Carrière — director, Alain Dostie — cameraman, and Serge Beauchemin — soundman. They set out to capture the confrontation between young Canadian and Chinese ping-pong players. The film will be called *Three Innocents in China*.

During the course of this month-long visit in the People's Republic of China, the NFB crew followed ten young students coming from Québec, Ontario and B.C. The shooting was in Hong Kong, Peking, Nanking and Shanghai and filmed the journey, the competitions, and the students' stay with Chinese families.

The trip was under the auspices of the NFB, the Ministry of External Affairs and the Ministry of Health and Welfare. The last visit was by Norman McLaren in 1950 when he went for UNESCO to teach animation.

## Young Black filmmaker receives grant to make a film on cultural adjustment

Filmmaker Lenny Little-White has received a \$3,630 Canada Council grant to start making a film documenting the influence of mass media on children of Black immigrants in Canada. Highly





qualified himself (besides being a Ryerson graduate, he has an MFA in Mass Media from Northwestern University) he is planning to work with two Black psychologists and is using a computer for working out complex communications theories.

Little-White's film background also includes several years' directing, writing and researching commercials and TV documentaries in Jamaica; and a student film he made while studying at Ryerson called *Born Black*.

*Born Black* (51 minutes, 16mm, black and white) traces the history of Black Canadians from 1608 to the present. The idea of making this 'visual textbook' came from students in a *Black Experience* class at York University. Little-White went ahead with the project, did most of the shooting himself, and begged/borrowed/scrounged the equipment and resources. (Sound familiar?)

The film was made mainly for educational purposes on a high school and university level. On the basis of personal research, Little-White has selected International Tele-Film Associates to distribute his film since they seem to be the most respected in schools across Canada and the United States.

Although there are technical faults in *Born Black* (partly due to a faulty registration pin in a borrowed Bolex from York University) Lenny Little-White has learned a lot by making *Born Black* and is confident about starting his next film. We wish him luck — especially with raising the rest of the \$ needed!

## More news from the NFB

Two Soviet film executives — Lev Kulidjanov, president of the USSR Association of Filmmakers and Eldar Shenguelaya, first secretary of the Association of Filmmakers in Georgia — recently visited Canada as guests of the National Film Board.

They met officials, executives, distributors, and filmmakers Don Shebib,

Bill Fruet, Claude Héroux, Gilles Carle, Arthur Lamôthe and Al Waxman.

Eldar Shenguelaya screened *Unusual Exhibition* for the Canadians who in turn showed them Jutra's *Mon Oncle Antoine* and Kamouraska, Shebib's *Get Back* and Héroux' *Quelques arpents de neige* (A few acres of snow.)

This visit follows last year's visit to Russia by Sydney Newman, Assistant Film Commissioner André Lamy and NFB's Director of Planning and Research Gerald Graham.

The Summer Cinema program has started its second year. Throughout Canada, 48 students are showing NFB films in a wide variety of locations (communes, lumber camps, ferry boats) to a large variety of audiences (hospital patients and prison convicts included). Louis Craig, 22-year-old Loyola communications student, is coordinating.

*We Call them Killers* is a new 15-minute short from the NFB. The film is about the response of two killer whales to the music of flutist Paul Horn and the sound experiments of Dr. Paul Spong, who narrates the film. Directed and shot by Tom Shandel, the crew hopes this film will help prevent the possible extinction of whales.

The first film in the new language-drama series (designed to achieve bilingualism through entertainment) has completed shooting. *The Heat Wave Lasted Four Days* stars Gordon Pinsent, Larry Dane and Alexandra Stewart and was directed by Doug Jackson. Mr. Jackson, who has been with the Board since 1952, has just had his two latest films played on CBC — *The Sloane Affair* and *Gastronomie*.

*Richesse des Autres* (Wealth from Others) was recently shown widely throughout Québec. It is a documentary about the exploitation of miners and mineral resources in Québec with footage from Chili as a contrasting alternative. All except one of the Québec mines refused entry to filmmakers Maurice Bulbulian and Michel Gauthier, whereas in Chili where mines were recently nationalized, they were allowed entry to all the cooperative mines. Appearing in the film are René Lévesque, ex-Minister of Natural Resources and Chilean Prime Minister Salvador Allende.

*Balablok* — chosen best short film at Cannes '73, will open in seven theatres in and around New York City with Norman Jewison's *Jesus Christ Superstar*.

Three NFB features were recently aired on Radio Canada's *Cinéma Canadien* program: Jean Chabot's *Mon Enfance à Montréal* (My Montreal Childhood) produced by Jean-Pierre Lefebvre, edited by Marguerite Duparc; *Où Êtes-Vous Donc?* (Where are you then?)

written, directed and edited by Gilles Groulx and produced by Guy L. Coté; and *Vive la France* a comedy directed by Raymond Garceau, produced by Jean-Pierre Lefebvre. Thomas Vamos did the camerawork on all three films.

The brand-new batch of awards for NFB films are: Grand Prize at the Melbourne Film Festival for *Street Musique* by Ryan Larkin, who also received \$3,500 from the new Victoria State Government and First Prize of the International Animation Film Jury at Oberhausen for this film. Norman McLaren's *Ballet Adagio*, Hugh Foulds' *Citizen Harold* and Barrie Howells' *Trafficopter* all received Diplomas of Merit at the Melbourne Festival. *Le Vent* by Ron Tunis won both the Prize of the International Jury of the Association of High Schools in Germany and second prize from the International Animation Jury at Oberhausen. *Hot Stuff* by Zlatko Grgic won a diploma from the International Council of Graphic Design Associations, as did *Metadata* by Peter Foulds; both at Oberhausen. Finally, *The Men In The Park* by George Geertson won second prize at the Guadalajara Short Film Festival.

## Canada Council holds 'think-tank' session in Gaspé

From August 5th to 10th there was a meeting to decide Canada Council's film policy and priorities for the future. Film officer Penni Jacques (see *filmpeople*) invited Visual Arts Officer Suzanne Rivard-Lemoyne; Charles Gagnon and Claude Godbout from Montréal; David Tompkins and Peter Rowe from Toronto; and Werner Aellen and Kirk Tougas from Vancouver for the meeting.

Joyce Weiland, artist and filmmaker, received a Senior Art Grant and is now holder of a Victor M. Lynch-Stauntin Award as an additional sign of recognition.

Other film grants this month went to the following:

- *Vidéographe* (\$50,000) for research and distribution in their videotape centre.
- Canadian Film Institute (90,000)
- Cinémathèque Québécoise (\$57,000)
- L'Association coopérative de productions audio-visuelles (\$35,000) to set up an organization to investigate means of distributing films outside existing commercial outlets.
- Conservatory of Cinematographic Art (\$10,000) to bring international filmmakers to Montréal for public talks and group discussions.



# TOGETHER



## THE COUNCIL OF CANADIAN FILMMAKERS

The Council of Canadian Filmmakers is a new organization representing approximately 5,000 members of the film community through ACTRA, NABET 700, IATSE 644c, IATSE 873, THE DIRECTORS GUILD, THE TORONTO FILMMAKERS CO-OP, and many unaffiliated filmmakers.

The Council is beginning to bring together the estranged segments of the English-Canadian film production community to solve common problems through creative and radical action. The Council is not a panacea. It is what you make it. Our first job is to provide a forum for all film production groups and filmmakers to get together. Our second job is to become a vehicle of communication between our constituency and the rest of the film industry, the government and its institutions. Our third job is to change everything necessary to realize the development of an economically and artistically exciting motion picture industry.

The Council is beginning a dialogue and a program of action. We need the participation and help of everyone in the professional film community. We need your ideas, join us.

Send the attached card or write to:

The Council of Canadian Filmmakers  
290 Jarvis Street,  
Toronto, Ontario

The executive committee of the CCFM: John Board, Budge Crawley, Glen Ferrier, Sandra Gathercole, Jack Grey, Richard Leiterman, A. Ibrányi-Kiss, Ron Kelly (chairman), Allan King, Peter Pearson, Ken Post, Don Shebib, Patrick Spence-Thomas, Bill Wood, and Kirwan Cox, executive director.



## Words from Part of the West

Edmonton Alberta is rapidly coming alive with the sounds of grinding Cameras and Busy Cameramen. We're all part of what is becoming a busy industry. It seems that all the Cameramen in Edmonton are extremely busy. Part of the reason is a steadily increasing need for Television material, and an unquestionable fact that finally major producers elsewhere are realizing that there are a few of us out here. CBC television is the biggest "busy centre". Some nice work is coming from members like Dick Grant, Vic Wintoniak, and other CBC staffers, Andy Oppen, etc. CBC has produced several Award winners in *The Hutterites*, *Father Lacombe* and a new *Wild Horses*: All



NFB's booth at Caravan

of National Film Board shorts: *La Tendresse Ordinaire* by Jacques Leduc.



## THE COUNCIL OF CANADIAN FILMMAKERS

NAME: .....

ADDRESS: .....

TELEPHONE: .....

OCCUPATION: .....

COMPANY/AFFILIATION; if any: .....

A five dollar membership fee will be billed on receipt of this card or it may be enclosed, in an envelope, with this card.

### Quebec films shown during Toronto's "Caravan"

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(Michèle Dansereau also won the Wendy Michener Award at last year's Canadian Film Awards for high artistic achievement.) This film — Ms. Dansereau's first feature — was produced in 1972 by L'Association Coopérative de Productions Audio-Visuelles.

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The 25th Canadian Film Awards will be held in Montréal from October 8 — 12th. The public screenings will be held in the Chevalier and Pierrot Theatres — the presentations at the St. Denis Theatre. For information contact: Claude Godbout, 1594 St. Denis Street, Montréal — (514) 845-9109; or Vi Crone, 22 Front Street West, Toronto — (416) 367-9774; or Ralph Umberger, 1195 Richards Street, Vancouver, (607) 688-7757. Marcia Gouëlle is the Director at the Montréal main office.

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290 Jarvis Street,

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Speaking of Awards, CENTURY II MOTION PICTURES of Edmonton has just picked up a nice piece of paper: The top category Award for *A Choice of Futures*. The film produced for the Alberta Department of Education, won the Award in the U.S. Industrial Film Festival. Produced by Century IIs Ron Brown, most of the film was shot by new member, Jim Tustian.

Another Film *No Hoof, No Horse* produced for the Department of Agriculture (Alberta) has already stacked up three Awards: First of all was the Canadian Farmwriters Federation, The U.S. Industrial Film Festival, and lastly the Canadian Educational Communications Award. The Film received the Farmwriters Award at the Royal Winter Fair. Member Jim Tustian stepped out of his usual Cinematographers situation for the *No Hoof* occasion, to cut the opening sequence, and all the music for the picture. The rest and most of the work was done by Gerry Wilson cfe., who did all the legwork to make sure all the right people saw it.

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NFB's booth at Caravan

of National Film Board shorts: *La Tendresse Ordinaire* by Jacques Leduc; *Tu Brûles... Tu Brûles...* by Jean-Guy Noël; *Le Mepris N'Aura Qu'un Temps* by Arthur Lamothe; *La Mort d'Un Bûcheron* by Gilles Carle and *Les Voitures d'Eau* by Pierre Perrault.

The French-Canadian pavilion was organized by La Chasse-Galerie; and the festival was run in cooperation with the Conseil Québécois pour la Diffusion du Cinéma. Radio-Canada, The National Film Board and OECA also had simultaneous exhibits.

## Awards, awards, awards...

Besides all the awards the National Film Board receives (see this issue) Canadian films in general are doing quite well internationally.

*La Vie Revée* was awarded a special Jury Prize in the "Cinema of Today" category at the 9th Toulon International Encounter of Young Cinema. (Mireille Dansereau also won the Wendy Michener Award at last year's Canadian Film Awards for high artistic achievement.) This film — Ms. Dansereau's first feature — was produced in 1972 by L'Association Coopérative de Productions Audio-Visuelles.

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## Canadians get chance to discuss the film industry on open-line talk show

Peter Pearson — President of the Directors Guild of Canada and member of the Council of Canadian Filmmakers' Executive Committee — was recently the guest on Winnipeg's *Summer Switchboard*.

The phone-in radio talk show was produced by Ross Thompson, with Murray Parker and host Alice Poiser. The question for discussion was:

*"If and why it matters that we have a Canadian film industry and if the infant may not yet die from lack of nourishment from private investors and their money?"*

Peter Pearson did an excellent job of representing so many of us. The discussion was quite lively and the points brought out were very similar to those at The Canadian Film Industry Panel in November and the ACTRA-CFDC Discussion in January. (See Cinema Canada Issue no. 6 for the details of both these meetings.)

Pearson started the discussion by criticizing the American and English domination of companies like Famous Players and Odeon. He talked about the formation of the CCFM and the necessity for groups such as this to have seats on the Secretary of State's Advisory Committee on Film — rather than people like George Destounis, who is the President of Famous Players.

He talked about the difficulty of seeing our own movies, "If you climb through a snowbank and trod 30 miles somewhere in the wilderness, you might see a Canadian film..." And he explained that the need for a quota is not based on simple nationalism but on the necessity of reflection and identity. "We are a constipated nation as it is, you know. We need to find ways of expressing ourselves... Movies are one small facet of this process."

Pearson also brought up the problem of foreign ownership of our books — such as *White Dawn* which is being shot now in Frobisher Bay by Paramount, "with an American director and American stars. They even brought in an American polar bear!"

Of the 24 people who managed to get through — 10 were strongly for a quota and only 3 strongly against. The rest, of course, got side-tracked...

One woman from Prince Edward Island doesn't like the acting on CBC, another from Kitimat does. Two people (Oshawa/Saskatoon) just don't like the idea of any government involvement. A

Swift Current citizen wants no more sex and crime in movies; while one man from Lethbridge, Alberta (Bill Fruet's home town) feels Canadian films ought to play in places like Lethbridge as well as Toronto, Montréal and Vancouver.

A fascinating exchange took place between a Toronto man and Pearson when the former wanted the opinion of the latter on the National Film Board. Pearson stated that the NFB makes good films, but they have a lousy distribution system — all their films go to Columbia, yet another American company.

**Man from Toronto:** I understood they had a super distribution system, at least from their P.R. handouts.

**Pearson:** Yeah, well, they write terrific handouts.

Pierre David of Mutual Films (Québec distribution company) and Sheila Keiran (freelance writer) of Toronto both got on the air, and both supported the quota, feeling it should be higher than 8 weeks every 2 years.

Pierre David said there should be at least 6 weeks per theatre per year and strongly attacked the 'voluntary quota' as a meaningless illusion. He added that we should be making more commercial films, and that "*Child Under a Leaf* is already more interesting and more commercial than *Rainbow Boys*" — both handled by his company.

Sheila Keiran added that Pearson was being "too modest" about Canadian films; citing that *Mon Oncle Antoine* has been chosen by Janus Films in New York to be part of their "masterpiece program, and Rex Reed had just raved about Shebib's new film, *Get Back*, on television." She added that government should do two things: if they insist on private investment they'll have to make it attractive to investors, and they must insist that films be distributed.

Several other callers were equally knowledgeable about the state of Cinema — attacking the CBC for its lack of support, pointing out Canadians' lack of confidence in themselves, and generally supporting Pearson's views.

Nevertheless, one of the highlights of the show came from one of the three people who were strongly against the quota because it "kind of scares me..." Ron Emilio, President of the Canadian Motion Picture Distributors' Association and the General Manager of Metro-Goldwyn-Mayer/Canada had an exciting exchange with Peter Pearson.

First off, he explained that MGM does not own theatres — they're only distributors. He then said he knew nothing of the 'tie-on system' (having to accept a bad film in order to get the big box-office hit\$) and could give no figures on his company's profits.

*(Editor's note: Mr. Emilio has thus joined George Destounis as a member of the group of presidents and general managers of huge American companies who have no knowledge of their profits...)*

When Pearson asked Mr. Emilio what percentage of MGM's revenue was put back into Canadian production, Mr. Emilio named *Fortune and Men's Eyes* as the only film they've really been involved in, in this country. He then explained how he really wished that producers would "make a concentrated effort on our company to encourage them to make pictures in this country. I wish they would. I really and truly do."

**Pearson:** The fact of the matter is that producer after producer has made that trek over and over again down to Los Angeles... God knows — probably half of the money spent on development of movies in this country has gone to plane tickets between Toronto, Montreal and Los Angeles!

**Emilio:** What's the reaction down there?

**Pearson:** Total indifference... They don't even know where Canada is!

**Emilio:** I think they're well aware... that Canada represents perhaps 10% of the North American market.

**Pearson:** 7% I think.

**Emilio:** Perhaps then our company's a little ahead of some.

**Pearson:** Probably... How much of that goes back to Canada?

**Emilio:** Probably not 10% into making pictures in this country, no. Probably 10% and far more into operating companies here and hiring Canadian personnel and running a Canadian business.

Pearson also asked Mr. Emilio what he thought was wrong with our industry.

**Emilio:** I don't think there's a great deal wrong with it that some real good pictures won't cure. It's like our own business — I'm referring to being with an American company — if it's a good picture, it takes care of itself.

At that point, Pearson explained that *Mon Oncle Antoine*, which is a good picture, played in Windsor only last fall and London, Ontario just this spring; and of 616 films shown in Ontario last year 10 were Canadian.

**Emilio:** There are some good pictures made in England, in Italy, in France and the United States that aren't shown in many cities...

**Pearson:** Wait a second. We're talking about Canada, you know?

**Emilio:** I know what we're talking about. I'm well aware of it. I'm a Canadian, I told you before. I'm in Canada — I live here!

**Pearson:** Terrific!



filmpeople, filmpeople, filmpeople...

Connie and Jean-Pierre Tadros who have been doing such a fantastic job with *Cinéma Québec* have just published a special issue called *Le Cinéma au Québec: Bilan d'une industrie*. "Bilan" means balance sheet or statement and it includes up-to-date lists of production companies, distributors, professional associations, the NFB, the CFDC, films in distribution this year, and essays on numerous subjects including Québec government film offices. It is an invaluable source tool! Their new issue is also well worth reading with in-depth reports on Cannes by Jean-Pierre Tadros, Gilles Marsolais, and Jean Leduc. Both the special issue (\$2.50) and a subscription (\$6.50) are musts for bilingual filmmakers interested in Québec cinéma. For copies of the above write to: *Cinéma Québec*, C.P. 309, Station Outremont, Montréal 154, Québec.

Penni Jacques has been appointed to the Visual Arts Section of the Canada Council (that includes film) by director André Fortier along with Philip Frederick Fry. Ms. Jacques's background includes work as researcher and production manager at Carle-Lamy Productions, twice being the public relations director for Canadian films at Cannes, and two years at the *Cinémathèque Québécoise*. She has wasted no time in getting things rolling. By her invitation, there was a big think-tank session from August 5-10th with Suzanne Rivard-Lemoyne, Kirk Tougas, Werner Aellen, Charles Gagnon, Claude Godbout, Peter Rowe and David Tompkins present. The session was held to discuss policy and future priorities for the Canada Council.

Jean-Pierre Lefebvre who founded Cinak Limitée in 1969 has since produced nine feature films — and very impressive ones at that. They include: Denys Arcand's "La Maudite Galette" and "Rejeanne Padovani"; Jean-Claude Labrecque's "Les Smattes" (with Carle-Lamy); Michel Audy's "Corps et Âme"; Jean Cousineau's "L'Île Jaune" and his own features — "Le Chambre Blanche", "Q-bec My Love", "Ultimatum" and his most recent CFDC low-budget film "On n'engraisse pas les cochons à l'eau claire" (roughly — one does not fatten pigs with thin water). Tired of being screwed around by distributors, Lefebvre has just set up his own distribution company: *Disci Inc.*, 2184 Prud-homme, Montréal 260, Québec.

Carole Laure



Photo: Gilles Carle

Carole Laure might just become the international star Canada has been waiting for. Ms. Laure has studied modern dance and expressive movement and has worked with people like Jacques Godbout, Michel Tremblay, André Brassard, Jean Chabot, Larry Kent, and François Dompierre. She has worked in a wide variety of roles — from musical comedy to heavies like "Lysistrata". Triumphant after the excellent reception she got for her portrayal of Marie in "La Mort d'un Bûcheron", she now has two leading roles waiting for her. The first will be in Gilles Carle's next feature entitled "Nothing". (Not "Rien" — it's an English title.) The film is to be about changes. Her other lead role will be in Dusan Makavejev's next film — "Sweet Movie". The Yugoslav director will be shooting parts of this film in Québec and his bittersweet sense of humor will undoubtedly permeate this film, as it did his brilliant "WR: Mysteries of the Organism".

Deanne Taylor is trying to get some much-needed rest after zipping across Canada with the *Women & Film Tour*. (See major article in *Film News*.) In the past few months she has seen more airports, theatres, baggage claims, officials and hassles than most people can cram into a nightmare! Deanne and the

rest of her dedicated/overworked crew have done a tremendous job — and it looks like they'll do it again next year! Until then — Keep On Truckin'...

Mireille Dansereau is still working on the NFB's Challenge for Change series on women. (See Issue no. 5 for a detailed interview.) Working with eight other women the group is producing and directing films by, about, and for women. Meanwhile, her feature film "La Vie Revée" has received yet another award — this one from the 9th Toulon International Encounter of Young Cinema. "La Vie Revée" won the Special Jury Award in the *Cinema of Today* category.

Phillip Stuart McPhedran, whom you might remember as the former co-editor/publisher of this magazine, has just completed working as second assistant director on Morley Markson's third feature film "Killing Time". Since leaving *Cinema Canada* to get into production, Phil has worked on "Class of '44", "Paper Chase" and "The Hard Part Begins". When not on location, he's working on scripts with an eye to producing some shorts himself. We wish him well and a continued fast-moving freelance career!





Photo: Angel Wells

Freude Bartlett



Viva

Photo: Angel Wells



Photo: Angel Wells

Alanis Obomsawin giving a workshop in Ottawa

# Women & Film Festival

June 8 to June 17, 1973 were not quite the ten days that shook the world, but in Toronto those days were responsible for a few private shakeups of old beliefs when the Women and Film International Festival took over the St. Lawrence Centre.

Admission Free, sang the posters; Day Care Provided Free; Everyone Welcome!

These three aspects of the Festival alone set it apart from the much discussed Women's Film Festival in New York City last year that originally inspired it. Lack of day care and hefty expenses did not make everyone feel welcome in New York. Yet alleviating those problems only partially worked to make everyone welcome here too. Where were the women over thirty, the teen-aged girls? And what of all the Canadian women who could not come to Toronto?

The 18 city tour organized to proceed throughout Canada, after the Toronto Festival, with two and three-day visits showing films, partaking in seminars, panels, and discussions was the answer. Did it work? How did women in the other cities chosen respond to the films and to the concept of women as free creative people?

## Edmonton

Although the Women's Programme Centre is a University-based group, we decided to hold the film festival in a location where a more representative section of the city's population might attend. Having held a less concentrated film festival earlier this year on campus, we found that we got a film-going crowd interested in being entertained. We found that the downtown Edmon-

ton Public Library was fairly eager to be a local co-sponsor of the event, and gave us their theatre facility for three days — only charging for overtime salaries of projectionists and security guards.

The planning of the Festival was by no means limited to women of the WPC and seemed to attract quite a few interested people who had not been previously involved with us. A couple of women who worked at the National Film Board organized the Video-tape Display (Doris Mae Smith and Irene McRae). Two local film makers, Lorna Rasmussen and Ann Wheeler, worked on publicity planning and liaison with Toronto. Several women working on a local OFY project *Art Exists* collected, arranged, and hung the local submissions of art and photography. Various women's groups set up information tables outside the Theatre and are listed below:

Edmonton Women's Centre  
Alberta Options for Women Council  
Young Socialist Women  
Abortion Coalition  
Alberta Women's Bureau  
Indian Women for Indian Rights

A local bookstore sold feminist paperbacks of current interest.

Seminars were set up on various topics, and after going to some trouble to choose topics and the appropriate people from the community to lead discussion, we found attendance at these discussions was not very good. This was due to the fact that films were running simultaneously. We later realized that we, as local organizers, probably should have insisted on sufficient time for discussion, even if it meant sacrificing some of the films.

One highlight was the showing of

slides of early Edmonton by local photographer Gladys Reeves who is now 83.

## On the success of the Festival

In terms of attendance, it was very successful in view of the time of year, and the fact that this was the type of thing that appeals to a minority of the population. Except for Friday afternoon (the festival here was on a Fri., Sat., and Sun.), the theatre having a capacity of 250 would be anywhere from 1/2 to full depending on the films being shown. Evenings were always near-capacity crowds. The people were 3/4 women during the day — a very small even age spread, while in the evenings the audience was just about 1/2 male, and in general it was a younger crowd.

In general, reactions to the films were good; and as might be expected, a few older women walked out on some of the films having nude scenes. The only film that was severely criticized by one individual was *Day of Freedom* by Leni Riefenstahl, the question being whether the film should have been shown at all at a Women's Film Festival. Some people definitely felt it was a mistake to show a Nazi film at a women's film festival.

Films that got an excellent response were *Sambizanga*, *A Very Curious Girl*, and *Germaine Greer vs. the USA*. I feel that *Sambizanga* was outstanding because of its strong portrayal of oppression and its display of emotion. It was one of the few films that people spontaneously clapped after.

I am not sure what the response was to the information tables set up by local groups, but surely there was a fairly steady stream of people flowing past





Agnes Varda



Dorothy Arzner, Hollywood director



Mireille Dansereau

them.

The art and photography was well received.

Some positive and continuing things that came out of the festival — one woman was outstandingly enthusiastic about film-making, and had been isolated in making her super-8's which she brought to show, and felt that this was an outlet and a learning experience. She was especially keen during a film-makers discussion led by Ann Wheeler and Lorna Rasmussen.

We (the Women's Programme Centre) have a small project going now with Ann and Lorna. They will be instructing and helping a group of 8 to 10 women in preparing slide-shows and possible video-tapes on selected topics for a women's course we will be offering to the public this fall. Their woman-hours will be paid from a local Challenge for Change grant and film costs will be taken care of by an honorarium presented to the Women's Programme Centre after the tour. Ann is also interested in holding a more in-depth kind of workshop to train women in operating equipment in film-making.

The festival was a complete event in terms of presenting ideas to people, in terms of art and issues relating to women. The only failure was the scheduling of the panels and seminars. There should have been times when no films were being shown. People are easily tempted away by good films.

Sincerely yours,  
Andrea Rogers

Halifax

Dear Sister,

I was working with a community media-access group tied up in the advent of 1/2" portable video equipment, where my function was to "Welcome People to the Wonderful World of Sony", i.e. "promote the awakening of a social consciousness" in Halifax (a frustrating experience) and therefore welcomed the opportunity to work with Women & Film as well. Fortunately Sony lived up to its reputation for

repeated mechanical breakdown and enabled me to devote more time to the organizing of the Festival. And for me the experience was an *informative and valuable one*.

The women (men and children) who attended the Festival were mostly students, friends, "non-professional professionals", between the ages of 18-25; a grand cross-section of the academic middle class. We related very well. We feel one of the reasons we failed to get a greater cross-section of the city is that the Festival was held in the University Arts Centre, in the south end (affluent) and therefore saw the same faces the Arts Centre always sees. This problem might have been avoided if Women & Film had happened in the north end (low income) or had travelled the local theatre circuits.

The more popular films were *A Very Curious Girl*, *Wanda*, *La Vie Revée*, *Peasant Women of Ryazan*, *One Woman*, *Germaine Greer vs. the U.S.A.*; any documentaries dealing specifically with women and related problems, Canadian shorts and animation films (i.e. *A Windy Day*, *One Hand Clapping*, etc.). No film aroused a strong negative response.

The Festival was definitely well-received by "film-buffs" and people glad for the opportunity to view films that are otherwise inaccessible for some strange distribution reasons or other ... and I think revived an interest in establishing an underground cinema in Halifax where local work might be screened as well as international work and films that commercial theatres aren't interested in. Women in Film also raised an outcry for a women's consciousness raising centre/meeting place; as we don't have one to speak of — but certainly a desire for one. And it created the beginnings of a Women's Photo Co-op. All in all it was a stimulating force ... hopefully it doesn't end there.

Yours in film,  
Jay Maclean

Regina

Well the date was rapidly approaching and we were beginning to wonder if the publicity had gotten through and whether anyone would come. Well — they did.

Wednesday — the first day was a high. *Woo Hoo May Wilson* has to be on a best film list. It was seen by a lot of older women and received much vocal appreciation. *Betty Tells Her Story* — laughter and clapping the first time around — intense silence for the second part. The day ended with *A Very Curious Girl* — the audience left feeling happy and together.

Thursday had a lower energy level. The films weren't as good or were heavies. *Sambizanga* is a tremendously moving film — extremely well done — for a lot of people it was impossible to see anything else afterwards. Comic relief was needed and wasn't forthcoming. At 2 o'clock in the morning *Near The Big Chakra* was shown — what was left of the audience got up one by one and left.

Daycare was outstanding. Marilyn Driver and crew came loaded with flowers, trees, furniture, paper maché, Pooh animals and transformed a dull institutional room into a garden of delights. They didn't just babysit — they showed the children a really good time. The kids even made a movie — one child introduced it and we showed it — all three minutes of it — during the festival.

It is too soon to tell if the festival will have an impact on women's films and art in this city. The films and the workshops were stimulating and contacts were made so ... who knows?

Was the festival worth the effort — emphatically yes!

Janet Hone

Saskatoon

The Women and Film Festival opened in Saskatoon at the Saskatoon Public Library on July 12 with an evening of poetry, music, dance and





Photo: Angel Wells

*Penni Berton and Deanne Taylor*

drama, amid an exhibition of photography, painting, crafts and sculptures all by local women. This coming-together of local women on all levels of consciousness and creativity contributed immensely to the high enthusiasm that carried through the whole event.

A great number of women contributed to the eventual realization of the festival in Saskatoon. Most of the heavy organization was done by two staff members of the Public Library who were given some work time to do so. The leadership provided by the library established a dynamic that allowed interested women to plug in for a variety of artistic or feminist reasons.

The Festival was well attended, with one-third of the audience being male. As there is little opportunity in Saskatoon to see many films other than commercial ones, the great emphasis was on the screenings, with little interest shown in workshops. An attendant resource room was used, however, to relax, peruse the odd thing, listen to music, and to rap.

An interesting outcome of the festival was the awareness on the part of many women that personal statements can be meaningful in a creative way and that we could make films or, as many of our local sisters showed us, write poems, paint or take photographs.

*Frances Bergles*

#### Vancouver

It was a great experience working together with other women — have become friends and want and plan to continue to get together and carry on. Much support for each other. Growing intimacy in common problems and goals. Became much more than 'just an organizational' group.

We had some problems in regionalism vs. nationalism — hard not to have a say in the selection of films and scheduling. We want to do our own, yet are tied to T.O. purse strings — as selection and quantity would have been different had it all been under our control.

We are continuing to meet and in-



*One of the group discussions*

volve more women — not sure of our new direction at this point, but already a small film has been born, *Wonder Woman*, by four in the group (6 minutes of fun and messages) and a photo show in the North Vancouver Gallery of works from the Festival.

Good feelings from most (of the attending women.) The response positive. Some doubts re: choice of films (inevitable!) Strongest feeling was "too much too soon" — not enough time to talk between films, hard to get together without missing out on films. We would like to do it again over several weeks — months — perhaps an evening each week with time to talk afterwards.

Strong positive reactions to films relating directly to women's problems, eg. abortion etc. — also to *Gertrude Stein, Sambizanga, A Very Curious Girl, Dance Girl Dance, Windy Day, Germaine Greer vs. the U.S.A., and La Vie Revée*.

We had several women's groups ask to set up tables to advertise, sell books, spread info, etc. Brought lots of us together for the first time. Also defined us as a 'group' in the eyes of others (we had not realised ourselves as a group until the Festival). Great mix — working women, student women, older women. We had the fourth day of the Festival for non-film activity — discussions, etc.

1. Women's Health Group
2. Women and the Law
3. Women's co-op theatre — a play
4. Slide show of women's travel through Africa
5. Plus video workshops.

A good time was had by almost all!

*Take care,  
Jan Cornflower*

#### Victoria

The Women and Film Festival was held in Victoria for two days at the end of June. In spite of very sunny weather and the general lack of interest most Victorians display toward film events, the Festival attracted good-sized crowds



Photo: Angel Wells

*Lydia Wazana, member of Women & Film in a group discussion*

for both afternoon and evening sessions. The main emphasis of the Festival in Victoria centered on the image of women in the film medium. For the most part audiences were young and fairly hip, although there were women of all ages and backgrounds: for instance, thanks to help from the Community Action Group in Victoria many women from low-income families were able to attend the Festival.

Generally, there was surprise at the amount of work already done in cinema by women, great interest and delight in *Dance Girl Dance, La Vie Revée, A Very Curious Girl*, and a certain degree of disappointment and irritation with a number of the shorts included with the package. In many cases, the audience felt that the criterion of selection for the tour package had perhaps been based on quantity rather than quality. As organizer, I would like to have previewed the package and edited out some of the less interesting pieces. It was my feeling that the tour package could, for Victoria, have been edited down to two evenings without the afternoon sessions, or put together as a very full (but effective and appealing) one day festival rather than have it dragging slightly over two days.

The Festival did appear to stimulate interest in the University of Victoria's film programs — the Division of Continuing Education will offer a *Media Cycle* next year, for example — but other direct influences were less easy to determine.

*Nora Hutchison*

#### Whitehorse, Yukon

The Women and Film Festival held in Whitehorse June 23 and 24 was received enthusiastically, with a larger turn-out than had been expected by the organizers. The feature *A Very Curious Girl* was one of the more popular films, but all were stimulating and of interest to the audience. The Video Workshop was not as popular, nor was there any parti-





"Sambizanga"

cipation by Women's Groups. The lack of participation by groups was due to the timing of the Festival; by mid-May all organizations in the north have recessed until mid-September, in order to enjoy to the fullest the short summer, and no one is willing to re-organize for any specific project such as the Festival. Taking everything into consideration, the Whitehorse Women and Film Festival was most successful, in that it succeeded in generating a feeling of interest and excitement in local women.

Joyce Hayden  
Co-Organizer

#### Toronto

The opening of the festival Friday night was the kind of success that threatens the rest of the week with anti-climax.

**Women's films are good, often very good, and they are different.**

Four shorts began the programming. Sharon Hennessey's (USA) *What I Want* was an ideal opener: the close-up of lips declaring personal desires drew back until at length the full woman and the endless list from which she read was disclosed. This was followed by a textural treat, *Orange* by Karen Johnson (USA) in which the magnified shredding and ripping of the tissues of the fruit's flesh, until, spurting and dripping, it was finally devoured, created strange sensations of empathy. The two Canadian shorts were Veronika Soul's *How the Hell are You*, an experimental work using a multiplicity of techniques to embellish the subject of communication between two people, and Sandy Wilson's funny, touching, *Bridal Shower* an affectionate mockery of some of the mores of Canadian women. These four well-selected teasers prepared the audience for a festival in which they would be constantly amazed, delighted and occasionally overwhelmed by the diversity, the skill, the cleverness and depth, originality and capabilities of women's work in the world of film.



Scene from "La Vie Revée"

The intention of the Festival was to create an awareness of what women could do, and what they have done, in film. Right from the beginning it became apparent they would succeed.

**Women's films are full of subtlety, layers of awareness, complex.**

The *pièce de resistance* Friday night was Mireille Dansereau's bright beauty of a film, her feature *La Vie Revée*. (See *Cinema Canada* issue no. 5 for a discussion of this film, and an interview). This film is Canadian (well, French Canadian) intellectually astute and sophisticated, well acted and directed, technically adept, and with just a little extra fillup of experimental flourishes in technique. Its subject matter concerns the friendship of two girls whose work with the dream world of filmmaking is as prosaic as their real lives are compared to a dream world of what Romance and Men can offer. They discover the pleasures of friendship between adult females, and they evolve toward futures which may include males and babies, but will not have to.

A bonus of the Festival, was the presence of many of the directors. Dansereau, in discussion later, revealed her present concern with the problems that hit the emancipated woman next: how to enjoy the full possibilities of being female, yet remain free; how, specifically, to bear children and use oneself fully as both a person and a woman, and not slip back into servitude in order to provide a child with security and male and female parental love. Her next film, a special project for the NFB studies four women who are each in some way tackling the complexities of the sustained free life.

Of the many other directors present during the Festival, Agnès Varda also had noticeably passed the assertive stage of female awareness and was presently

deeply involved in struggling with the practical means of managing a full womanly non-submissive creative life.

**Women's films are open-ended, full of unanswered questions, unresolved problems.**

The week became a celebration.

This was the first festival of women's films in Canada, and by far the greatest showing of Canadian women's films anywhere, anytime, and perhaps ever. The work of over 50 Canadian women was included.

I'd love to go on and on about each film, each showing, the shorts, the documentaries, the audience reactions, discussions, panels, and interviews, but since the films alone numbered 200 selections from the 450 considered, the writing would be endless.

Therefore, briefly:

Among the films that were impressive, and to indicate something of the great variety of styles and types of films shown, I'd like to note:

Nelly Kaplan's (France) *A Very Curious Girl*, a humorous hard farce in which Bernadette la Font manages to put down (literally) a whole village of men; Barbara Loden's (USA) muted, honest and pathetic *Wanda*; the opaque and multilayered brilliance of Marguerite Duras' (France) *Nathalie Granger*; the subtle sensitive and pained truth of *Le Bonheur* by Agnès Varda; the free-form, non-conformist *Daisies* by Czech "new-wave" director Vera Chytilova, a mad jig that becomes a jig-saw with the parts of the puzzle fitting together into a bizarre pattern.

**Women's films are unusually beautiful and sensitive to beauty.**

It was fascinating to see the romantic Wagnerian *Blue Light*, an early film by Leni Riefenstahl, who later went on to notoriety as Hitler's best film propagandist, as well as the seldom seen early



German film *Maedchen in Uniform* (1931) and two notable rare Russian films, *The Fall of the Romanov Dynasty*, a remarkable compilation film that established the genre, and Olga Preobrajenskaia's fabulous *Peasant Women of Ryazan* of 1927.

Women's films are often cyclical in construction. If the "race" and the "road" are metaphors suitable to men's lives, then the circle is the metaphorical description of the female's. The films reflect the cycle of life.

Among straight works, marketable productions suiting their day, were Dorothy Arzner's (USA 1940) *Dance, Girl, Dance* with Lucille Ball and Maureen O'Hara, Jacqueline Audry's (France) *La Garconne* and Márta Mészáros' (Hungary) *Free Breathing*. All these nevertheless were stoked by a woman and found to be permeated with subversive femininism, much to the joyous delight of the responsive audience at the Festival.

**Humor in women's films is frequently mocking and wry.**

The power associated with males, the sense of violence missing all through the week, was to some extent provided by the last film, Sarah Muldoror's *Sambizanga*, a disclosure in dramatic terms of the Angolese struggle for freedom from Portuguese domination. Even here the violence was done by establishment figures to a victim and there was not the violence of a battle or an equal fight. Interesting.

**Women's films have little violence, but death is present. Death is often the only solution; there are seldom "winners".**

Mai Zetterling's *The Girls* (Sweden) was hailed as something of a banner piece for festivals, so appropriate is its theme of the woman who tries to arouse other women to an awareness of their situation and some action concerning it. Her film involves three actresses touring with *Lysistrata* (amusingly new to much of the audience) who become influenced and inspired by the words of power and defiance spoken by the Greek ladies in the drama.

**Sex in women's films is often amusing, a little ridiculous.**

**Love in women's films is very serious and deep.**

I came in a few minutes late for Sylvia Spring's *Madeleine Is...* On screen a young couple were setting up a date, he very tickled, bumping into things, awkward and funny, she full of incredible unbelieving smiles. Audience was laughing happily and I thought, what short is this? It was with a jolt I realized this tender silly scene, amusing and touching, was in *Madeleine Is...* the over-condemned feature, that were

one to believe the General Press, would induce a bout of overwhelming nausea. By the end of the delightful film I only wished that Spring hadn't bitten off so much for this first feature. But her fault is not uncommon, I discovered after a week of viewing women's films. The general tendency of women directors seems to be to cram their films with meanings and motives on as many levels as possible, almost as though they felt they'd never get another feature to make and had to say everything while they had the chance. And maybe there's something to that.

**Many women's films are crammed too full, try to say too much.**

There were certainly some in every audience of 500 who, like Sylvia Spring, felt "they knew who the enemy was." In fact, Sunday night I was afraid that the Festival might be swerved from its essential purpose of awakening female ego and consciousness, by the numerous Ladies of Lesbos who booed and hissed all the males in the movies, so energetically were they carried away with enthusiasm for these potent views of the underdog from eye-level. A heavy day of French films on Monday quietened them entirely.

**Women's films reflect women's existence. Instead of achieving action, they build depth. Instead of killing, they die. Instead of being crushed, they smile and hide deeper.**

An issue raised by American visitors and directors was the question, what comes first to you Canadians, being women or being Canadian? The tricky situation was explained best by Sandra Gathercole who tactfully suggested that female Canadian filmmakers were as anxious not to be dominated by imperialistic female Americans as males, and thus their position was unique from the American females.

Madeleine Anderson, black female American filmmaker (who directed the documentary *I Am Somebody* about the emergence of a union for hospital workers) put prejudice in its place. Commenting on her familiarity with it, "I try not to discriminate," she said, in answer to an audience question about working with men. To a roar of audience approval, she continued, "I don't discriminate against males, whites, women or anybody else."

**There are three main types of women's films: the therapeutic, where the filmmaker says and shows a lot she needs to release; the documentary or informative, which unfortunately still mostly preaches to the converted; and the fiction film with general public appeal. There is a big unfed audience for all these films. Women are hungry for the therapy, for the information, for the image of themselves as people.**

After the whole Festival I still find the most effective image-building, politically-helpful films to be those that lure an audience into an appreciation of the woman as a unique female character. Thus the 33 minute short by American Amalie Rothschild, *Woo Who May Wilson*, made cheaply with college equipment for about \$2,000.00 in 1970, provides a superb example of the feasible and expedient type of film many women could make right now. In it we meet May Wilson, a 63 year old New York artist, and learn that after a life spent in the country tending home and husband and children and garden she abruptly was informed at the age of 60 by her husband that "his future plans did not include her." Moving to New York she discovers herself with the aid of hilarious 4/25 cent photos, object sculptures and new young friends.

Anyone under 30 today, any female that is, who *doesn't* liberate herself is pathetic. But when you see a 63 year old woman contend with an unknown self and a male world and come up smiling, then you feel liberation is possible for everyone.

**If men go to women's films they will learn a lot — if they see the differences.**

It certainly was a great feeling to sit in that auditorium and *feel* so completely acceptably a woman, without any pressure from the nearest male presence. In fact I was always a little disappointed when a man sat near, still too tuned to perceiving his reactions to completely cut them off.

And the women present were beautiful. Clothes were individual and distinctive; the females floated by in every imaginable color, pattern, and material, womanly bodies visible in unashamed naturalness. I heard a visitor exclaim, "They certainly don't dress like this in Chatham!"

But what I liked best was the feel of hundreds of women; that indescribably sweet camaraderie every group gets somewhere near its walking stage. Whether the intentions are to build a barn or reorganize parliament, to make a film or save a country, groups produce, for a while at least, a lovely wave of strength and uniformity that lulls the longing human into kinship and belonging.

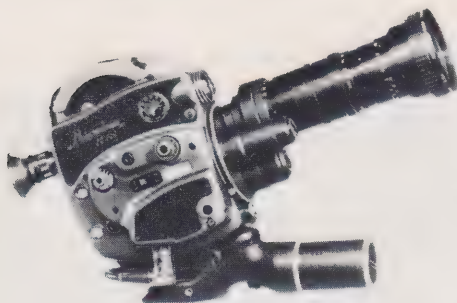
— by Natalie Edwards

#### NOTE:

*The Programme Notes prepared by Kay Armatage and Linda Beath, a 46 page illustrated catalogue of all the features, shorts, documentaries and cartoons shown, was the bargain of this or any festival. Complete with distribution information and well-written capsule commentaries on each film plus a section on the filmmakers it is a useful resource tool to add to any collection of film information. Cinebooks in Toronto still has a number at fifty cents a copy.●*



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# TECHNICAL NEWS

Technical News is compiled and edited by Frederik Harwood-Manter, 6 Washington Avenue no. 1, Toronto M5S 1L2 Ontario, (416) 924-8045.

## Alpha Cine acquires Northwest Sound Service

Ralph Umbarger, General Manager of Alpha Cine Service Ltd., a Vancouver based motion picture laboratory, announced that their wholly owned subsidiary, Northwest Sound Services Ltd., would take over the sound studios and laboratory equipment of Bellevue-Pathé (B.C.) Ltd.

Alpha Cine, began operations of the West coast on March 1st, 1969. Starting with five people, the lab has grown into a complex operation that staffs a crew of thirty-two. They have enjoyed a reputation as a lab that is both personalized and efficient. This is especially true with many of the "experimental" filmmakers, whose often complex films require a great deal of careful attention and technical "know how", beyond that of normal lab routine. In the production of McCabe and Mrs. Miller, 360,000 feet of Eastman colour negative, type 5254, was post-flashed from 5 to 20 and force processed one F. stop. This was done to achieve the highly acclaimed effects desired by director Robert Altman and D.O.P. Vilmos Zsigmond.

Tentative plans call for Northwest Sound at 916 Davie Street, Vancouver, to be used for all sound work, with screening (16 and 35) and post-production facilities being offered to clients. Sound equipment includes, 3 track pick-up recorder and reversible interlock system with eight 16mm channels and/or six 35mm channels with one mixer. Alpha Cine Service at 1195 Richards Street, Vancouver, will continue to offer all regular processing and printing operations. These include 35mm and 16mm Eastman colour negative and positive, all types of Ektachrome original colour processing, all types of black and white reversal and negative processing. Gaevchrome 9.02 silver sound reversal prints and original Gaevert processing is also available.

## Roger Beaudry joins Film House

Mr. Roger J. Beaudry, B.Sc. has joined the team of Film House Ltd. His official title is Vice-President Producers' Service.

In this new position, he will provide professional producers with the benefit of technical experience gained during the last 18 years while he was General Manager of Bellevue-Pathé. Prior to that, he was Manager of Sound at the

National Film Board of Canada for 10 years.

He will also be managing the Sound Department of Film House Ltd. This newly created position is one more way that Film House is helping make Canada a leader in the world of high quality motion picture services.

## New Mitchell BNC

Cinequip has their new Mitchell BNC shooting Morley Markson's *Killing Time*. This new camera, known as the Mitchell Vista 205-R is a new model of the famous BNC, which has long been the workhorse of the film industry. This lightweight (93 pounds) magnesium model has been equipped with a 205 degree shutter which effectively increases the film speed by allowing in more light during exposure. To compensate for the low light levels that the camera can now operate in, a new "brilliant" viewfinder, with anamorphic correctors has been added. Larger, fast action controls have also been added even though the camera itself is considerably more compact than previous models. This camera can use all standard BNC mount spherical and anamorphic lenses as well as the new superfast Canon T 1.4 aspherical lenses. For more information contact: Don Hall, Cinequip, 41 Scollard Street, Toronto.



## Canon Scoopic with Macro Zoom

A newly available model of the Canon Scoopic 16 camera for silent 16mm filming, incorporates several significant design changes. Designated the Scoopic 16M, it is now possible to employ the integral 12.5 to 75mm zoom lens in macrophotograph functions, not possible with previous models. The unique

"multipoint focus" capability is still possible with this fantastic lens that consists of 16 elements in 12 components, having a 6.1 zoom ratio at T 2.5 (f/1.8). Normal operating distance of this lens is 1.1 m to infinity, in macro-operation the range is 80-750mm (from the front vertex).

Other changes include a wider shutter opening angle of 170 degrees for increased light to the film and an off-set viewfinder with new all-matted focus glass which contains a TV frame line as well as T stop scales, over/under exposure warning marks and meter needle. New film speed indexes are ASA 20, 40, 80, 160, 320, and 640. Filming speeds are: Single frame, 16, 24, 32, 48, and 64 fps. Further information on this 7.3 pound camera can be obtained from: Bob Mackenzie, at Mackenzie Equipment Company Limited, 26 Duncan Street, Toronto, Ontario.



## CP Available In Super-16 Format

Alex L. Clark and Cinema Products Corporation have announced that their new CP-16/A, with Crystasound, is now available in Super-16 format. Of special interest to documentary filmmakers this wide-screen aspect ratio is compatible to wide-screen 35mm aspect ratios facilitating direct blow-ups to 35mm from original footage shot and edited in 16mm. For further information contact: Alex L. Clark Limited at their main office 3751 Bloor Street West, Islington (Toronto) or their branch offices in Montreal and Calgary.

## Compact 200 foot Displacement Mags

A new compact 200 foot 35mm displacement magazine for Mitchell type mounts, that takes up about 25 per cent less room than conventional magazines has been announced by: Instrumentation Marketing Corp., 820 South Mariposa Street, Burbank, California 91506.



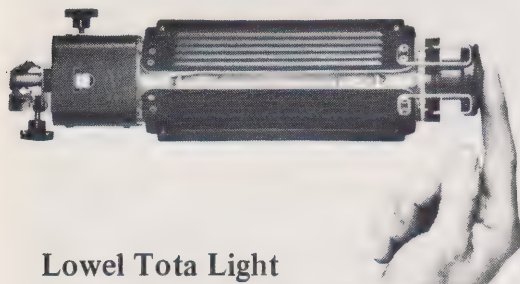


MAXIMUM VIEWING FIELD  
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### Angenieux TV Cut-Off Reticle

A new 16mm camera viewfinder reticle, which allows the camera operator to see more than the camera aperture, is now available from Angenieux.

This reticle allows the cameraman to see the subject before it enters the camera field giving the operator advance notice of any approaching event so that he can manoeuvre either the camera or lens to adjust to the situation. The TV safe action area is also indicated on the reticle so that a view can be properly composed when filming for television. For further information contact: Angenieux Corporation of America, 440 Merrick Road, Oceanside, New York 11572.



### Lowel Tota Light

New from Lowel is the pocket sized Tota-Light for almost limitless location lighting flexibility. Up to 1000 watts of even, controllable, quartz light from a unit just 2" x 3" long, weighing only 1 1/4 pounds. The Tota-Light can be used singly or stacked, on regular stands or fastened to virtually any surface. They are available in 500 watt, 750 watt and 1000 watt in a variety of light weight

travel case kits with a choice of useful accessories. Further information from: Mackenzie Equipment Company Limited, 26 Duncan Street, Toronto.



### Yoder Crystal 16

The new Magnesium Yoder Crystal 16 news/documentary camera using the well known Auricon "Center Plate" film moving mechanism is now available at prices starting at \$3,620.00 for the basic unit. Information and brochures can be obtained by contacting: Gordon Yoder at Gordon Yoder Inc., P.O. Box 20296, Dallas Texas.

### Photo-Sonics Has Tiny 16mm Camera

Two new 16mm cameras have been announced by Hollywood's Photo-Sonics Inc. Their model 1VN is smaller than many Super 8mm cameras and can handle magazines having 65', 100', and 200' rolls. Automatic exposure control is optional on this pin registration camera. The company feels that this is the answer for anywhere that an extremely small, high quality camera is needed. The other model is a sports/documentation camera. The Actionmaster/500, a 16mm pin registered camera capable of filming at speeds from 24 to 500 fps. Literature on either of these two cameras is available from: Richard Freeborg, Instrumentation Marketing Corporation, 820 South Mariposa Street, Burbank, California 91506.

### Maier-Hancock Ultrasonic Splicer

This splicer permanently welds Super 8, 16 and 35mm polyester-base film and microfilm in seconds without scraping emulsion or base. Its operation is simple and fast with precision cutting and alignment. Literature about this splicer is available from: Maier-Hancock Indust-

ries, 13212 Raymer Street, North Hollywood, California 91605.

### New Telezoom for Eclair

Birns and Sawyer, Inc. has introduced a new telezoom to double the focal length of lenses for the Eclair camera. The new five element extender converts the 12-120mm Angenieux zoom lens to a 24-240mm, the 25-250mm to a 50-500mm, the 9.5-95mm to a 19-190mm and also converts many other zoom and prime lenses with the CA-1 mount as found on both the 16mm and 35mm Eclairs. This high quality optical unit is similar to the B&S unit designed for the Arri, of which there are over 500 in use. Unsurpassed resolution, fidelity, color correction, brilliance and corner to corner sharpness, with low light loss preserve the original characteristics of the lens. This unit, which slips off and on quickly for rapid conversion sells for \$149.50. Further information can be obtained from: Birns and Sawyer, 1026 Highland Avenue, Hollywood, California 90038.

### A New Helicopter Camera Mount

Continental Camera Systems has announced two unique camera mounts. The Mark 5 for 16mm camera and the Mark 10 for 16mm and 35mm cameras. Both feature super silent zoom and focus motors, vibrationless seat isolation, foot rest, self-contained battery power for zoom, camera and focus motors. These are the only camera mounts that can be used in the new Bell Jet Ranger helicopter. This copter is considered ideal because of its speed, smoothness and comfort for aerial photography. Its use is not limited to helicopters, however, because of its lightweight and compact design it can be adapted to almost any vehicle, such as boats, cars and normal aircraft. Intercoms, headsets and windshields are included in the rental price. For information contact: Don Hall at Cinequip, 41 Scollard Street, Toronto or Continental Camera Systems, 16800 Roscoe Blvd., Van Nuys, California 91406.

### Electro-Chemical Literature

Recently completed comprehensive and detailed literature about its line of ECCO anti-static film cleaning and conditioning solutions and the uses of it in cleaning and reconditioning film is available by writing: Electro-Chemical Products Corp., 89 Walnut Street, Montclair, New Jersey 07042.



**Mascelli's Cine Workbook**  
by Joseph V. Mascelli, ASC.

Filmmakers who could not have failed to increase their knowledge of cinematography and motion picture techniques on introduction to **The Five C's of Cinematography** by Joseph V. Mascelli, ASC can surely benefit themselves further by a study of the practicalities of cinematography concisely offered by **Mascelli's Cine Workbook**.

The Workbook is a vinyl encased jacket enclosing a wire-bound Text of one hundred and forty-one pages which, in the opinion of this reviewer, alone is worth the entire purchase price. With this an equal sized book entitled *Tools* is presented. This unfortunate title embraces a series of disc calculators, grey and colour scales, focus charts, nomograms, grids, etc. which are thoroughly useful devices that I would prefer to see bound with the appropriate descriptive section in the Text rather than the separate entity. With these devices is a short explanatory section on their use stated in an unmistakably clear way. The back of the plastic jacket is decorated with a miniature silent slate board and the back of the front cover has a clear plastic envelope containing lens tissues, ruler, orange stick and odd donations from advertisers who, to some unknown degree, appear to have sponsored the publication.

The degree of commercialisation is regrettable but it is kind to note that the major sponsors are those companies to whom we are indebted for major advances in film-making technology over the years. Such companies who have and are making significant contributions to the art and practice of cinematography are seen, companies like Panavision Inc., Arriflex Co., Rosco Laboratories, Samuelson Film Service Ltd., etc. It is useful to know names and addresses of such lively companies but advertising is better restricted to a comprehensive appendix of those companies most active and dedicated to the expansion and consolidation of the film industry.

An investment of \$15.00 in the purchase of this Workbook, is highly recommended to all students and practising cinematographers since it contains highly informative chapters on Exposure, Colour Balance, Laboratory Processing, etc. that, regrettably, is not common knowledge and it thus fulfills an urgent need.

While not replacing the ASC Handbook, **Mascelli's Cine Workbook** is nevertheless a rare contribution in its own right. Since the author is a front rank working cinematographer the data presented can be considered authentic and practical.

The Workbook is published by CINE GRAFIC PUBLICATIONS, P.O. Box 430, Hollywood, California 90028, U.S.A. Price: \$15.00 until September 15, 1973 and \$20.00 thereafter.

— Reviewed by Wally Gentleman,  
CSC, BSC, FRPS, MBKS.

*After a year of enforced idleness due to medical causes from which he has now completely recovered, Wally Gentleman, CSC was the victim of a freak accident that sent him back to hospital for a further month with extensive burns. He expects to make full recovery that will allow him to resume his professional and political activities in furtherance of Canadian film objectives as soon as practicable.*

**Principles of Cinematography** — a Handbook of Motion Picture Technology by Leslie J. Wheeler FRPS, FBKS — Fountain Press Limited, London. 400 pages, 166 illustrations

This book is useful for anyone working in the film industry as producer, director, camera or soundperson, or laboratory technician.

A good basic knowledge of the processes involved in motion picture production helps you make a better film, and avoid the many pitfalls from stock to release print. Film students, novice filmmakers or anyone trying to break in, please note: this book is a must — you need all the help you can get.

**Principles of Cinematography** not only gives detailed information but also allows more extensive reading through the journals and texts listed in its excellent bibliography. This feature is especially important for specialists working in the various aspects of filmmaking.

A friend was able to put this book to good use when his optical track arrived from the laboratory and betrayed an unacceptable noise level. It turned out that the track was underdeveloped, i.e. not being either black or white but having grey areas as well; thus causing the hiss.

Oddly enough, the book does mention the recent development of incorporating a Vidicon camera in the reflex optics of some film cameras and therefore enabling the cameraman and director to view each shot immediately afterwards on the video monitor. But it does omit the Techniscope format which uses a 2-claw pull down mechanism instead of the usual 4-claw to gain a widescreen format. (Some workers believe it is cheaper than Super 16.) It also fails to mention the IMAX format. Nevertheless, **Principles of Cinematography** is quite complete and very useful.

The following is a list of chapter headings:

1. General Principles
2. The Cinematograph Camera
3. Film Emulsions
4. Film Processing Equipment
5. General Quality Control in Film Processing
6. Sensitometry
7. Printing Motion Picture Film
8. The Reduction Printing Process
9. Special Effects and Editing Equipment
10. The Motion Picture Projector
11. The Addition of Sound to Films
12. Processing Photographic Sound Films
13. Photographic Sound Reproduction Bibliography
- Index

— Fraser McAninch  
Freelance Soundman

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Director George Bloomfield



Shooting "Child Under a Leaf"

## Montréal Report

— by George Csaba Koller

Contrary to prevailing myths in English Canada, the streets and studios of Montréal aren't exactly bustling this summer with features being shot. Nor are Québec's theatres showing anything right now but the usual foreign or porno product. (An unofficial count of Montréal movie houses at the beginning of August turned up 24 sex films playing — some French, some English — alongside the same number of U.S. features, while only one locally produced movie was being shown: Larry Kent's *Keep it in the Family*; and even that only as second fiddle to *Cabaret*.) No Québécois film could be found, except at the Outremont theatre which is running an excellent festival of choice international art films interspersed with *La Mort d'un Bûcheron*, *The Rainbow Boys*, *La Maudite Galette*, and half-a-dozen other Canadian features, but only on a single-showing basis. (To be fair, *Bûcheron* and other films are reportedly playing Québec-wide outside of Montréal.)

And to be fair again, a quick check of Québec production houses did turn up considerably more activity than the same poll would in Toronto. Although there are no major features being shot at this precise moment, two big-budget motion pictures just wrapped and many others are in the pre- or post-production stage. Still others are sitting on distributors' shelves just aching to be released. (Most of them are due to be — in the Fall.)

George Bloomfield just finished directing *Child Under A Leaf* here for Potterton Productions; and Cinévidéo Inc., in conjunction with Les Films du Nouveau Monde Inc., have recently ended actual production on Denis Héroux' eleventh feature film, a Québécois comedy entitled *Y a toujours moyen de moyenner* (the title is a local idiom meaning roughly "there's always a way to manage in any situation . . .")

*Child Under A Leaf* cost half-a-million to shoot and stars Dyan Cannon, Donald Pilon, Micheline Lanctôt, Joseph Campanella and Sabina Maydelle. It's an original screenplay by director Bloomfield — a tragic story of two lovers engulfed in a nightmare. Don Wilder CSC was director of photography on this 35mm colour shoot with a mixed syndicat crew. Murray Shostak

is the executive producer with Bob Bayles delegated to fill producer's chores on location. In addition to Potterton Productions, the money was put up by Ethos Productions, Famous Players, Les Productions Mutuelles and the CFDC. Mutual Films will distribute the picture slated for a March, 1974 release.

*Y a toujours moyen de moyenner*, another collaboration of 'les frères Héroux' (Denis directing, Claude producing) is a screen farce based on a screenplay by Marcel Lefebvre. (This kind of film seems to be the only one with a ready-made audience in Québec. *Tiens-toi bien après les oreilles à papa*, a movie of similar nature, grossed \$2.4 million in Québec alone for producers Richard Hellman and Michael Costom. It's a good, bawdy but light comedy which takes occasionally hilarious swipes at the English 'bosses'. The success of films like this, and the failure of certain serious Québec 'ouuvres' at the box-office would indicate that at least some Québécois are tired of heavy, message films, no matter how noble of purpose.) The Cinévidéo produced *Y a toujours . . .* stars Jean-Guy Moreau, Yvan Ducharme, Dominique Michel and Danièle Ouimet (whom you might remember as Héroux' *Valérie*). Basically a series of gags, the film was shot in four weeks mid-summer in and around Montréal, with René Verzier on camera. It is scheduled to be rushed into twelve Montréal theatres simultaneously on September 28th by Cinévidéo's new distribution arm — Les Distribution Cinévidéo Inc. (a joint venture with a Montréal broadcasting group, Télé-Capitale, who had financial interests in Cinévidéo's previous project — *Je t'aime* with Jeanne Moreau. This new company will handle all of Cinévidéo's feature output from now on.)

Gilles Carle's seventh feature *Les Corps Célestes* (*The Heavenly Bodies*), produced as a Québec-France co-production, is in Paris at the moment, being musically scored. Starring Donald Pilon, Micheline Lanctôt, and Carole Laure, this \$500,000 feature will open in Montréal simultaneously in four theatres on September 7th. (Carle regrets that he didn't spend \$75 or 100 thousand more to shoot an English version right away. He's very disappointed in the reception *Bernadette* received in Toronto. Now he plans to take both

*Bûcheron* and *Les Corps Célestes* to Paris and New York first, before he even thinks about English-Canada.) For full details on *The Heavenly Bodies*, please see Cinema Canada, issue no. 7.

The National Film Board has wound up shooting on the first full-length film in its language series, starring Gordon Pinsent, and Larry Dane. (For a report on recent NFB activities, please wait for the next issue of this magazine). Jean-Pierre Lefebvre's *On n'engraisse pas les cochons à l'eau claire* (roughly: "one does not fatten pigs with thin water"), and Jean Cousineau's *L'Île Jaune* (yellow island), both CFDC-financed: \$100,000 features, are now finished, having been co-produced by Cinak and Prisma. More about them in the next issue, as well.

L'Association Coopérative de Productions Audio-Visuelles, the Montréal production co-op composed of young cinéastes, seem to have boundless energies, judging from their output. They've just finished co-producing Roger Frappier's *l'Infonie Inachevée* (see elsewhere in this issue), and are now post-producing Jean Chabot's *La Nuit en Amérique*, and shooting a new one by Alain Chartrand, entitled *De l'autre côté de fleuve* (a working title only, meaning "of the other side of the river"). The latter is the seventh feature-length film for this extraordinarily prolific group of young filmmakers.

John Dunning and André Link of Cinépix have set up their own production company, DAL Productions Ltd., and they are co-producing a feature-length documentary on Stompin' Tom Connors, with the singer's own label, Boot Records. Michel de Grandpré, president of Onyx Films (since January), and executive producer of *Alien Thunder* (the \$1.5 million 'biggie' shot some time back in Duck Lake, Saskatchewan, directed by Claude Fournier and starring Donald Sutherland and Chief Dan George) reports that *Thunder* is presently in Paris, being dubbed into French, and it will open in Montréal on October 25th. The film was shot in English, but the dubbed version will be released first (presumably to test audience reaction and enable the producers to make a better deal with a U.S. distributor.) *Alien Thunder*, according to Grandpré, was financed entirely with private capital (hard to believe, but no

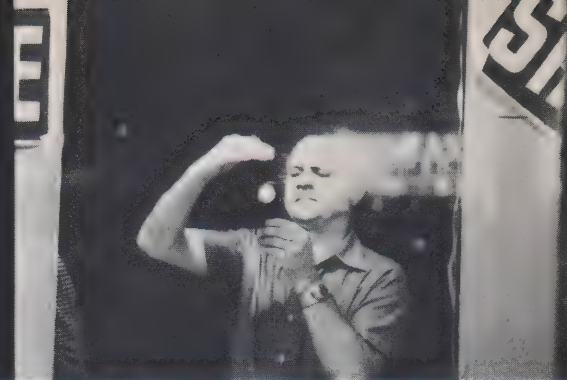




St. Catherine Street, Montréal



Donald Pilon



Don Wilder CSC

CFDC money is involved) mainly through the shareholders of Onyx, "who, as you probably know, are very influential people." They're handling the film very gingerly, since it will have to make somewhere between \$4.5 and 6 million at the box-office in order to make its money back. Few films have ever done that in Canada alone, and no Canadian film has ever grossed that much, anywhere.

But the President of Onyx Films claims that *Alien Thunder* has precisely that winning combination to enable it to succeed, where others have failed. A great script, an all-star cast, a director with a good track record (Fournier's *Two Women in Gold* grossed almost \$3 million in Canada alone), great sets and locations, and an excellent musical score. The story is based on an actual incident in the Northwest Mounted Police files, and concerns "a clash of values between red people and white people." Needless to say, the RCMP don't like the film too much. Neither did MGM, who pulled out with \$300,000, a guaranteed world-wide distribution deal, and other fringes, including the unit publicist (the reason some publications like ours haven't yet received an advance press kit on this picture). The U.S. major wanted to doctor some scenes to make them more commercial, and they disagreed with the script in general. Out they went, but miraculously the budget remained intact, and *Alien Thunder* just might be the Canadian film to make it big.

As for imminent and future production in Québec, producers here seem to be divided on how much the Department of National Revenue's closing of the tax loophole affects them directly. Pierre Lamy of Carle-Lamy, certainly one of the most prolific and respected of film producers anywhere in Canada, commented that it might be a bit easier if the tax thing were cleared up, but wisely added that there's always money for good films by good directors like Gilles Carle and Claude Jutra. It's not surprising that Lamy is producing both Carle's and Jutra's upcoming features (films as yet in the script stages) as he has done with *Bernadette*, *Bûcheron*, and *Céleste*, as well as *Kamouraska*. Carle-Lamy is also producing still another André Brassard/Michel Tremblay collaboration, entitled *Once Upon a*

*Time in the East* (*Il était une fois de l'est*), a 35mm color feature film, incorporating all of Tremblay's characters. It's due to go into actual production soon. With a track-record like that, Pierre Lamy is right: for him, it's not that hard to raise money. Not with the best Québécois talent to back him up — a talent which he's responsible for harnessing.

George Kaczender, on the other hand, whose *U-Turn* is opening here on August 16th at the Avenue theatre, claims that many factors serve to dissuade potential investors, including — of all things — a recent *Time* magazine article, which stated that the Canadian film industry is in bad shape (Pierre Lamy's comment on the same article was "they talked to the wrong people, didn't mention what's happening in Québec!"). Kaczender feels that the only thing that would make it easy to raise money for his next project, is a smash success for *U-Turn*, or any other Canadian film.

Murray Shostak of Potterton Productions claims it's still possible to raise a half-a-million for a feature, although it's somewhat harder now because of the tax situation and — a point he feels very strongly about — overly strict CFDC stipulations, which seem to change with the wind. But of course Shostak, unlike an independent producer like Kaczender, has a thriving commercial production house behind him (Potterton makes animation and live action shows for the U.S. networks) which adds immeasurably to his credibility and enables him to get money even after taking a loss on *The Rainbow Boys*. Having wrapped *Child Under A Leaf*, Potterton Productions has just announced that they're going ahead with Brian Moore's *The Revolution Script*, which will be the first film to make it past the script stage dealing with the October crisis in Québec, 1970.

Last year there were 39 feature films produced in Québec alone. This year's total probably won't reach that figure, but chances are Québec will once again produce considerably more films than the rest of Canada combined. Hellman and Costom's Mojack Films Ltd. will probably film *Schmucks* (based on the Seymour Blicher best-seller) some time this year. John Dunning of Cinépix and Pierre David of Mutual Films have re-

cently announced that their respective companies will co-produce and distribute two 'Québécois features' within the next few months. Ted Kotcheff, Denys Arcand, and Ben Gazzara are said to have features due in Montreal this year, but details are unavailable. Paul Almond is looking for scripts to direct (Quest Film Productions Ltd., 1272 Redpath Crescent, Montréal 109, Québec), but doesn't anticipate getting started on one until October. Maxine Samuels (producer of Harvey Hart's *The Pyx*, slated for a Fall release) has set up her own company here to produce other features, the first acquisition being the Harry Boyle best-seller, *The Great Canadian Novel*. The script is presently being written on that one. And Gilles Boisvert's Citel Inc. which specializes in soft-core sex product, are aiming for an October release on a Québec-France co-production shot earlier this year, here and in Paris. Described only as a 'film comique', the 35mm color 'long métrage' includes Marcel Sabourin in its international cast, with some lovely ladies, to be sure.

That completes the survey, except for all the industrial, documentary, educational, and television films (which we always fail to mention due to lack of space) not to forget animated shorts and commercials, government and other sponsored films, and travelogues. Plus a lot of underground film activity goes unreported, merely for lack of time to track it down and energy to deal with it properly. Somewhere in Montreal there probably is a young Kubrick shooting his first epic in his basement, using super 8, two floodlights, and all his classmates as actors. But in the meantime, Frank Vitale, who has a professional background in both film and videotape, is editing his first dramatic feature, entitled *Montreal Main*. And Tom Burger is going to Ontario to shoot a fiddle contest, first as a documentary, then hopefully as a background for a feature. Ron Blumer is finishing a documentary, shot by Pedro Novak, entitled *Rescue from Isolation*, about old patients at the Maimonides Medical Centre. And of course there is always that impenetrable labyrinth, the National Film Board, with its English and French crews out shooting day and night. But more about that, in my next report from Montréal. ●



# Vancouver



*Rogelio Gonzalez Jr. on location*

## Rogelio Gonzalez Jr.

Rogelio Gonzalez Jr. is a Mexican director with more than one hundred films to his credit. He is now centering his productivity in Vancouver. The Mexican-Canadian company, Uranio Films International Ltd., owned by Jose Lorenzo Zakany will be producing several low budget features a year. (At least by American standards they would be considered low-budget, by Mexican standards the budgets are high.) Mr. Gonzalez' presence is a positive step forward for the local film industry. Unlike many producers who arrive in B.C. in order to make films, Mr. Gonzalez actually does so. He has shot three films here already and there will be more to come.

Rogelio isn't just interested in shooting films in Canada. He is an internationalist. He plans to use Vancouver as his base of operations and to shoot all over the world with a Canadian production crew. His view is that films produced in Canada or Mexico or any small country must aim for, and compete in, the international market. And this means entering in competition with the American Elephant. In Mexico there is a quota for imported films. Fifty percent of the films shown must be Mexican. However, according to Rogelio, the

ratio is not properly administered — in the large cities and the best theatres American films are shown, while Mexican films play in the small towns. Rogelio plans to shoot films in the English language, and then dub or also shoot in Spanish. The films will be distributed both in the English speaking world and in Latin America. He is a director of genre pictures, and he calls this kind of film the normal mainstream production of the world film industry. He directs several films of this kind a year, and he says exhibitors are more receptive to a constant flow of films than they are to the occasional long shot.

Gonzalez sees the constant production of the lower budget genre films (westerns, action, horror movies) as the only viable way of developing a national film industry. His arguments are supported by his success, and they are hard to dispute. He points out that the single big production that arrives on a scene (such as Vancouver) succeeds mostly in spoiling the local people. In the world view the five million dollar Hollywood epics are not the life blood of the film industry, except perhaps in Hollywood. He himself prefers to work for smaller amounts of money for each film because the financial control is more

limited. It can be seen and therefore dealt with — it is not in New York or somewhere else in the world, but usually close by. Rogelio sees the lack of low budget film production as the real problem for countries such as Mexico and Canada. He argues that given the films to work on, Canadians will be as good as anyone else in the world, and he sees here the opportunity for a new, honest industry to be created.

For the industry to develop, the attitude of the people involved must be flexible. It is ludicrous for a producer to pay large *per diems* for location shooting for low budget films. The attraction of shooting in this country is often the great locations; but if viable economic terms are not there, then the attraction will not be enough — either to bring productions into the country or for local producers to take advantage of their own country. Another necessity is the adjustment of rental facilities accordingly to the kind of production. Not every producer can equal rates paid out by a *Carnal Knowledge* or a *McCabe and Mrs. Miller*. Rogelio feels quite strongly that Canadians need an international perspective on film production rather than the Hollywood model. Elsewhere, such as in his native Mexico, a budget for a hundred and fifty thousand





Special effects man Dox Logan wiring actor Sam Moses for shoot-out



Barry Coe as "Ringo" in *The Naked Man*.

dollars per picture is considered high, and the majority of the action is in low budget action films.

The industry itself is unique because it is a place where the artist can create, but it is still an industry, and it goes on because of money. He will return twice the investment of the film to Mexico, or he will lose the right to take the money out of Mexico. He says it is more important to save a day on the budget than it is to be proclaimed a genius. The important aspect of his attitude is that it is eminently workable. He is out there making films, and he offers a hard reality rather than grandiose promises and future fantasies. He is a working filmmaker and a Canadian crew and Canadian actors are working with him, which is better than waiting for the next Hollywood big one to come down the road.

Gonzalez' current production of *The Naked Man* was filmed under difficult conditions, which he accepts as a matter of course. If you have a shooting schedule of 24 days, then the film is shot in 24 days. Every problem he encounters must be solved within the rigid framework of costs. His attitude as a director is one of extreme flexibility. If he cannot get what he wants one way he doesn't waste any time in choosing another way. If an actor doesn't show

up to play a part then the part is written out of the film. He feels that his own creativity is in editing, and he is constantly looking for that bit of material which will give him what he needs, (he knows you can't always get what you want) and because of his vast experience he knows there is always more than one way. If he has no choice he will put a member of the crew in a part, and somehow make it work. If delivery is bad he will dub in later, if the acting is bad he will find a way to shoot the scene to make it as good as possible.

*The Naked Man* was shot on location during May at the historical Barkerville site in the B.C. interior, with a crew from NABET 800. Some of the crew were on a feature film for the first time, but Rogelio felt that this was a handicap he is familiar with, and he dealt with it with kindness and patience. He felt that the crew had the right attitude, which was more important. The mutual respect between director and crew necessary was evident, and the morale was good, which went a long way in overcoming the problems.

As a director, Gonzalez explains that he is looking for that human moment that reveals truth. *The Naked Man* is an action packed western, with a theme of vengeance. The killers of a family are

hunted down by the surviving son. But he says he is using the conventions of the western for his own ends. He says the story sounds familiar but his approach is quite different. Violence is in the world because of the reality of men. Violence in the western is taken for granted, and he has no need to state the obvious. His film becomes not a story of why people die, but an explosion of how they die. Each one has his own death, and each death is stupid and painful. To get shot, to die, is a stupid thing absolutely, he says. And he shows death in the film with great impact and force. For some it will be difficult to watch, as he uses a whole range of effects to show agonizing moments of brutality and murder and rape.

He has also imbued the film with a bizarre Freudian quality. There is a dual Oedipal complex at work. The hero sees his own Oedipal fantasy acted out by another when he is a child — his mother is raped and his father killed. The killer dreams of his mother as a whore, whom he constantly searches out and destroys.

The film ends, naturally, with the shoot out, but when the Stranger kills the killer, Rogelio imposes one image over the other, and the Stranger might be killing himself. There is no good or evil in men, they simply are. ●





Filming a performance of L'Infonie



Raoul Duguay

# Roger Frappier

## L'Infonie Inachevée

— interviewed by Kiss/Koller

— edited by Ibrányi-Kiss

Roger Frappier is a young Québécois filmmaker. His filmography includes two half-hour shorts on Québec poets commissioned by the Ministry of Education (see Issue no. 5 — *Le Cinéma Québécois*) one on Alain Grandbois and one on Gaston Miron; and two features — *Le Grand Film Ordinaire* and now *L'Infonie Inachevée* (Unfinished Noise). Frappier is very active politically and was a founding member of L'Association Coopérative de Productions Audio-Visuelles. (See Issue no. 6 for a detailed article on the Montréal co-op.)

*L'Infonie Inachevée* is a documentary feature on Raoul Duguay, one of Québec's leading young poets, and the jazz group he performs with — L'Infonie; but also appearing in the film are Gaston Miron, Michèle Lalonde and Karlheinz Stockhausen. The film is therefore an historical cultural document on contemporary Québec in much the same way as Don Owen's *Cowboy and Indian* became one for English Canada (featuring artists Gordon Rayner and Robert Markle). The two films are also similar in their avoidance of dry commentary on birthplaces/dates, etc. and choosing to focus on the creative process rather than the 'product'. Owen and Frappier also used one art form to document another.

*L'Infonie Inachevée* is a beautiful film in and of itself, and technically amazing! Frappier shot it in stereophonic sound (when the camera pans — so does the music) and André Gagnon's camerawork is superbly sensitive — intuitively picking up what is important at any given moment. Thus, the film has tremendous impact and a totality of experience involving complete immersion on the part of the audience.

The lush fullness and vivacity of both the sound and visuals combined with fascinating subjects make *L'Infonie Inachevée* a beautiful and very important work.

**How did you happen to make this film on Duguay?**

Two years ago I was working for Jean Claude Labrecque making films on poets for the Québec Ministry of Education. The film I was doing was on Alain Grandbois, one of Québec's oldest poets, and he didn't want to be in the film. I asked the ministry if they couldn't change the project, and they didn't want to. So I had to honor the contract and make the film on

him — without him. And it was while interviewing people who knew Grandbois and his work that I met Raoul Duguay. I found him to be an incredible modern poet! Just to frame him — he is very like Allen Ginsberg in Québec — the sounds he makes with his voice, his poetry and even his philosophy are similar to Ginsberg's.

I told the Educational Minister's program that they use us to make films about the dead and dying and the old... It would have been marvelous to see a film about Grandbois when he was young and effectively writing his poetry, but my task was to witness my generation's life.

They didn't accept that, so I decided to do one myself on a modern poet.

**And how did you manage to get CFDC financing for a documentary feature?**

I paid for the first shoot. We did that in September of 1971 when Duguay was in Montréal. When we looked at it, we decided to try to get some money since we now had something to show.

I wrote up a proposal for the CFDC and told them that I already had an hour on film, and I wanted to make a documentary. They sent me a funny letter saying that the committee was impressed, but they suggest I go to the National Film Board; since they have an agreement that they don't make documentaries and the NFB does not make fictions films.

First of all, that's not true. Second, it was not a clear answer. There are freelance filmmakers who don't want to work at the Film Board for political reasons or because they have their own crews. So it's ridiculous that the CFDC should stick to only one type of movie.

In the meantime I had no money for rent and had to leave my apartment. I hauled all my furniture into a truck and came back to Montréal with Jean Chabot, who is also a filmmaker. I was very mad — my film had been rejected, I had no home — so I decided to write a letter to the CFDC. Jean said I should go there instead.

So I parked my truck with all my belongings in front of the





Members of L'Infonie



Roger Frappier on set

CFDC and I was so mad — I couldn't lose anything! I talked for half an hour and told them what I thought of them — everything! Maybe they had pity for me, I don't know. But they said they would reconsider.

Two days later they phoned, and agreed to give me \$9,000 to shoot another part of the film. That was on a Tuesday and we filmed a show on Friday and in stereophonic sound!

**That's a fascinating aspect of L'infonie... What system of synching did you use?**

It was a bit creative... We wanted it stereophonic but we didn't have the Stelavox or enough money to rent six tracks in a studio. So we applied six Nagra's to 110 volts and two cameras on Quartz motors. Then, we crossed our fingers and hoped it would be synch. It was, but nobody had done it before in Québec.

So we put the six Nagra's in synch together and rented a small studio console. All the microphones came through that and were redistributed Nagra by Nagra — one each for the saxophone, drums, piano, voice, the audience and the applause. This way, we were able to have all the music without stops or applause.

**The editing job must have been fantastic on all that!**

I had six sound tracks plus two images — that makes eight tracks for one shot. When people came to the editing room they said, "Wow, you shot a lot!" But it was not true, because I had eight four-hundred foot rolls for every ten minutes. My first month and a half of editing was just for synch. It had to be perfect, because otherwise I would have had echos.

**Did you use a Steenbeck?**

For synching — but I did most of the editing on the two-screen KEM. I didn't have a two-screen Steenbeck. I did a pre-mix of all the tracks to edit the picture. Then I put edge numbers on the sound and cut again for the final print.

But what was great about this film was that the same people who recorded the sound did the mix. They knew the problems they had... For example, the sound was terrible in one of the big auditoriums because of the reverberations coming back from the 'witness' speakers musicians use to hear themselves. But this way, the sound engineers knew what the problems were before coming to the mix.

The cameraman did the timing and the sound engineers did the mix. Then you can really put your name on the movie because you did it from the beginning. The same for me. I directed it — which means I was putting the pieces together — the real direction came in the editing and I wanted to follow it myself.

**The quality of the blow-up is amazing — what with all the**

**indoor shooting....**

We were using 7252 Color at 25 ASA, and we shot with the blow-up in mind. Four was the lowest opening we ever used. Sometimes it looks like 35mm. I mean, it's not, but it looks good enough.

**How much was the final investment from the CFDC?**

Their total investment was something like 45 or \$50,000. Which is not that much. They were very scared since it was a documentary and they didn't know what the result would be.

**Did you get your distributor?**

Yes, but I had that at the beginning. That was no problem. Distribution with my movie is special. It would be ridiculous to release it normally. We finally agreed after weeks of discussion that there will be no film if it's not stereophonic. I've worked for stereo for a year and a half. Even if it cost 3 or \$4,000 more, I won't let them ruin that work!

We have the Imperial Theatre in Montréal, which is equipped with stereophonic sound. What I've decided is to have L'Infonie Inachevée play there for six months at eleven o'clock on Friday and Saturday nights. André Link of Cinépix now agrees, in principle. This way his expenses will be paid by regular screenings during the week. People will be able to fill the theatre, since there will be only two showings a week, and they'll have a week to talk to other people. I'm sure the film will make back its money. Maybe it will take a year, but at least they won't pull it after four days. The distributor has to understand that some films have special audiences, and need special distribution.

**Did you make this film entirely through the co-opérative?**

Well, since April 3, 1973 I am no longer a member of the co-op.

**Why? What happened?**

You see, when the CFDC gave me the money, they didn't give it to me — they said they would accept bills up to \$9,000 — so I had to find a company to lend or give me the cash. Guy Dufaux of Les Films Prisma agreed — without any papers from the CFDC. It was just a gentleman's agreement. He gave me the \$9,000 to produce the second part of the film and he got the production ready in three days. Prisma produced the second part, but since they were engaged in other productions, I did the rest through the co-op. I didn't edit my film there because the co-op doesn't have a two screen editing table. I did that at Prisma. What is great about Prisma is that if they trust you there are no problems. I could work anytime at all for three months. They did this for André Forcier as well — he was editing *Bar-Salon* in the room next to mine.

But the co-op is still the only one listed as producer,





*André Gagnon and assistant cameraman Louis de Ernsteed filming Duguay*

because I wanted it to be that way. The freedom I had there, I might not have anywhere else. But freedom is expensive.

#### **In what ways?**

When you want everybody to work in freedom, and you accept everything, you slowly get to the point where you're hindering and not helping. There are too many things going on and not enough facilities to supply all that, so I quit the co-op. I don't know what I'll do, but it's not the answer for me anymore.

The other problem is that there is no definite ideology, or type of production. We didn't think this was a problem in the beginning, because at first glance it meant freedom. When you look twice, you see that this type of institution — a co-operative of filmmakers — has to do more. Not one type of cinéma, but cinéma in one range of society. The co-op is there to make films you cannot make anywhere else. It's still the place where you can work with more freedom, but you have to work a lot to do it.

#### **Was your crew from the co-op?**

They are all still working there. I might be the only one who left, but not in an angry way. I just feel that I want to go away from it, think about it, and see how else I can go on making films. If I were still at the co-op, I might use more facilities than are meant for me — you see what I mean?

**Your crew was excellent, though. Technically the film is extraordinary . . .**

You know, we hadn't seen the first show before we filmed. *L'Infonie* split up for a year and were together as a group for the first time that night. We knew nothing about their music and had no time for re-takes. So all the movements of the camera were due only to the intuition of André Gagnon, the cameraman. He is always there at the right time — he pans one second before the guy starts playing flute! It's tremendous. Especially with direct sound.

The average age of the crew was something like 23. We learned everything together. It's good to know that on another



*André Dussault, Jean Rival, Roger Frappier and Guy Bergeron*



*Sound Engineer André Dussault*

film, you can take the same crew and go on from there. Cinéma is really like jazz improvisation — if the crew members have no feeling for each other, I don't think you can shoot a documentary.

#### **Does Gagnon have a background in documentaries?**

He has worked for Toronto educational television, and just finished shooting *Blanc Noël* (White Christmas) — a feature for Michel Bouchard. Now, he's getting ready to go to Africa for four months to shoot a documentary. That means I won't be doing anything this autumn — I'll wait for him for spring!

My only regret is that I would have liked more time together during preparations. With *L'Infonie Inachevée* we had only three days to get microphones, six Nagras, six engineers, lights, an assistant cameraman who was free on Friday, the guys with the truck, and everything! We had to pile all the equipment in the truck and shoot in Québec City 150 miles away — it's mad! It's really mad to do that kind of thing.

For my next film I'd like to have at least a week with the crew beforehand. Not just to prepare technically, but for the meaning of the film. If they understand it before starting to shoot everybody is pulling in the same direction and the result is a lot better.

#### **Have you any ideas about your next film? Will it be a documentary?**

I have to carry this one for another month. I'll see after that. I have many ideas . . . I'd like to do a fiction film if possible. But if not that, I'll do something else. I just like to shoot most of the time . . .

You know, I don't want to do documentaries all my life — but I hope I will always be able to. I feel sad about the CFDC policy when I see people like Don Owen and Allan King saying they would quit because they cannot work in the field of direct cinéma anymore. It's only accepted if you work for the National Film Board — not in the private sector.

History will show that the turning point in Canadian films came with the CFDC who changed our cinéma from an



original way of making films to the American way. Before, we used to have fun. It used to be that cinéma is an art and sometimes an industry. Now the CFDC official policy is that cinéma is an industry and sometimes an art.

Do you think it has changed that much?

I was reading what Don Owen said about his next movie — that we don't know what we are but we know what we are not. In Québec it's completely different. Before the CFDC we knew what Cinéma Québécois was. It was obvious. It was so different from any other cinéma surrounding us. All the direct experience, the documentaries, even the first features coming out in Québec! Gilles Carle's *Leopold Z*, Jutra's films and Brault's *Entre la Mer et L'Eau Douce* . . . Films about normal people, the class of workers — without being necessarily political. We had a background in documentaries where the strange phenomenon of normal people talking originated.

Then the CFDC comes along with their script requirements and big budgets . . . With a half a million dollar budget you're not going to film workers! You need plans and beautiful things and glamour . . . and you completely change the view in front of you.

You can see their mentality — they put Gratien Gélinas in charge of cinéma. He is not a filmmaker — he's a man of theatre. It's an aberration. But it shows that they are insisting on dramatization in film — to make the spectator believe it could not happen to him. Can you see a filmmaker in charge of national theatre? They don't consider us competent. They will accept someone from the theatre or a writer as being more competent to direct a film than a cameraman. And that's inside the movie business. In the 'nation' business they don't consider us — Québécois — competent on ourselves. The colonial system is still going on and *they* have to supply us with our self-image.

After the October Crisis there was an hour long film on television about independence and the FLQ — from the very beginning. It was done by Ian McLaren and the CBC. Do you think they would ask Gilles Groulx to make a film on the Québec Crisis to show on Channel 2 to the French-speaking people? Never. We have to go through the English culture to have a reflection of our situation.

The same thing with this fucking series of *Adieu Alouette!* This series done by the English on French Québec to show the rest of Canada, "Look how the guinea pigs have grown up and can walk by themselves!" They had problems with only three films in the series — the three done by French filmmakers. One was by Jean-Pierre Lefebvre on theatre; the one on *Le Devoir* had a sentence of René Levesque's cut out when he said, "We have to change the system now — we have to do the independence now!"; and the third by Fernand Dansereau on union workers is still censored. I don't know what they will do with it.

It proves that our way of seeing our problems is different — but they don't consider us to be competent. Sydney Newman said something very funny, "You can liken our work to a clear mirror, an eye for all to see the turning points in the progress of Canadians — their joy and pain . . ." Yes, but what kind of mirror? Only *his* mirror! One that shows *his* reality! If our mirror shows something different, they break our mirror! They won't allow us to do it. And when I think that his name is Newman it makes me mad because of the meaning of that name . . .

They even had the section on women done by a man . . .

Exactly. Exactly. It's like my task is not to do films on Indians but to teach them how to use film so they can make their own. My real task is to make films on Québécois, and this principle has to be applied to all people.

I have nothing against this series — but on the French side Radio-Canada has never asked French filmmakers to do a series on where is Québec now for our audience. *Adieu Alouette* was done for the English and the film on independence was by Ian McLaren . . . But we have nothing on

Channel 2. Nothing.

It seems that so many new Québec films are about the sweet, quiet and clean bourgeoisie with no problems or blemishes . . . It was amazing to watch these films at last year's Canadian Film Awards . . .

Yes. Yes . . . The best example of how distorted things are was during the October Crisis. If you looked at the films showing in Montréal and watched television and read the newspapers — you saw a big difference. If a film-goer knows Québec only by the films he sees — well, he misses a lot. Not because these 'international' films should not be made. I don't give a damn! But at the same time we should be making films like the kind Gilles Groulx does at the NFB. But those they don't let out . . .

If a film can be shot anyplace in the world — why bother to do it in Québec? If we do more local films, they will become international. Like the New Wave in England. While here we are doing in Québec what the Americans were doing in 1954!

That's why I'm very pleased with Denys Arcand's *Rejeanne Padovani*. It's one of the best examples of a Québec film that can be international. He shows our everyday life. And he did it with a very low-budget — something like \$150,000 — and it's very well done. Tremendous work on the camera! We need more collective films like this at the moment . . .

Denys Arcand also wanted to make a film on the October Crisis —

This is still one of the subjects you can't handle in Québec. It has to do with giving a definition to cinema . . . For example, there is nothing in Gilles Groulx' film that is not in print in Québec. Even professors are teaching more than you can find in his movie. Yet his film was censored by the NFB. You can find all kinds of newspapers on revolution — but it's in print. Even from a purely liberal point of view that film is representative of what people think. And if you want to be a liberal — that's a film that should be done.

I know that there are three proposals on the Crisis that have been refused by the CFDC. One will be in front of them again this month, and we'll see what they will say about it . . .

Michel Brault's proposal?

Yes. If Brault's film does not pass, something will happen — if filmmakers have a little respect left for their work and will stick together for once. It's difficult to get people together because of the individual race to get famous.

But we started a union of filmmakers and directors three months ago. Directors from the NFB and private industry and the CBC — we are all putting aside the barriers between ourselves to communicate with each other and be more involved with the problems of features. If a problem comes up inside the NFB, it might be too difficult for the filmmakers inside to do something — but I don't understand this . . . But, if the other filmmakers of the same union can do something . . . If we decide to do one big strike, then maybe . . .

Maybe we'll even get a film on the October Crisis?

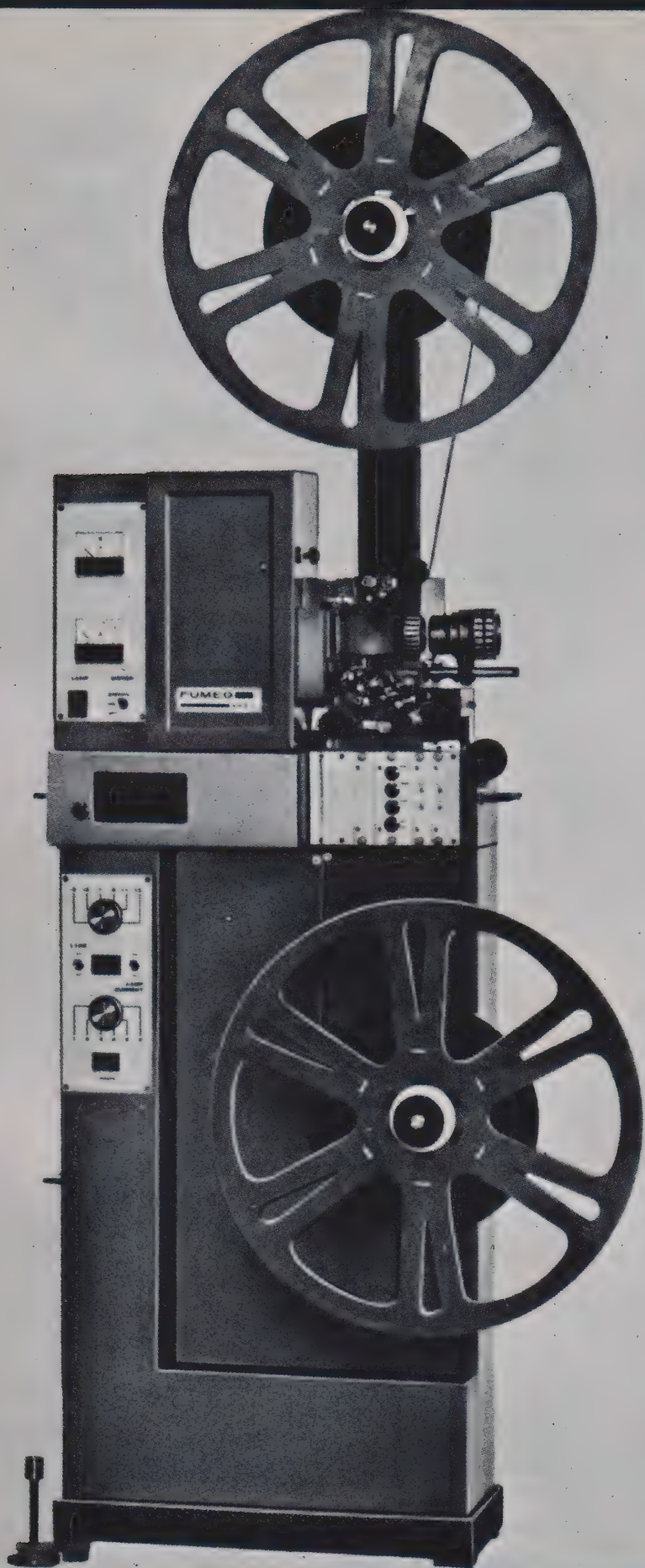
The film on the October Crisis will be made, you'll see. But probably by a clever Hollywood writer who will buy the rights. And it will be shot in Montréal — in English — to be an 'international' movie! You'll see! ●

L'Infonie Inachevée

Produced by Marc Daigle for L'Association Coopérative de Productions Audio-Visuelles; Directed and Edited by Roger Frappier; Director of Photography: André Gagnon; Camera: André Gagnon, Michel Caron, assisted by Louis de Ernsteed; Sound: Jean Rival, André Dussault, Jacques Chevigny, and Jacques Auger; Sound Mix: Jean Rival and André Dussault; with Raoul Duguay, Walter Boudreau and the members of L'Infonie; and participation by Karlheinz Stockhausen, Gaston Miron, and Michèle Lalonde. Thanks to Guy Dufaux of Les Films Prisma and the Canadian Film Development Corporation.

Feature-length color documentary with stereophonic sound.  
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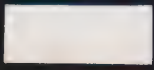
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Ontario Place — home of IMAX

# Graeme Ferguson

— by Shelby M. Gregory and Phyllis Wilson.

*Graeme Ferguson is the Director-Cameraman-Producer of "North of Superior". He is also president of Multi-Screen Corporation Limited, located in Galt-Cambridge, Ontario (developers of IMAX).*

**Ques:** What have you been doing since North of Superior?

**Ferguson:** We're just finishing a film for Ringling Brothers and Barnum and Bailey. They are building a new theme park called "Circus World" near Orlando Florida, in the vicinity of Walt Disney World. One of the main attractions at Circus World is to be an IMAX theatre, like the one at Ontario Place, but with a bigger screen.

**Ques:** What is the film about, is it a circus film?

**Ferguson:** It's a film about what it's like to join the circus, to be a performer in the circus. The film is produced and directed by my partner Roman Kroitor, and will probably be called "This Way to the Big Show."

**Ques:** Did he use actors in the film?

**Ferguson:** No, he used only circus personnel. Roman took the camera right into the circus, and filmed during actual performances. It was very difficult because they could only get about two or three shots in any one performance.

**Ques:** Was this filmed with the standard IMAX camera?

**Ferguson:** Yes, John Spotton was the cameraman. Eldon Rathburn, who did the music for Labyrinth, is doing the score. It's to open around Christmas of this year.

**Ques:** Did you shoot any footage for the circus film?

**Ferguson:** Yes, I shot the African sequence on elephants in their natural habitat.

**Ques:** Will there be a chance to see this

film in Cinesphere?

**Ferguson:** Not for the public. We'll probably be doing our previews there. It's the only existing theatre where we can look at an IMAX film.

**Ques:** Will IMAX be part of all world Expos to come?

**Ferguson:** There is an Expo taking place in Spokane in 1974, and the United States Pavilion will feature an IMAX theatre.

**Ques:** Are they paying for the production of a film?

**Ferguson:** Yes, Paramount Pictures is producing, and Roman and I are involved.

**Ques:** Is it a feature film?

**Ferguson:** It's about a 20-minute film, rather like "North of Superior", but about the environment. The whole of Expo '74 is on the same theme, the environment. It's a small Expo, not anything like the one in Montreal; it's more like the one in San Antonio in 1968. There will be a Canadian Pavilion, a Japanese one, and also a Soviet Pavilion. Also, some industrial exhibits.



**Ques:** Is it credible to consider a film in IMAX more than 40 minutes in length, and what kind of format would it have?

**Ferguson:** Sure, we are hoping to do one called "Genesis", which is to be about the creation of the universe, but we have not been able to get the financing for it. We had planned it originally as a co-production with the Soviet Union.

**Ques:** Has Multiscreen approached the CFDC for money in the past?

**Ferguson:** No, we have talked with them a few times about projects in general but we've never gone to them with a specific request.

**Ques:** Are they sympathetic to the development of IMAX itself as a new concept in film, or are they staying away from investments of that kind?

**Ferguson:** I suppose we won't really know until we put a concrete proposal to them and see if they approve the funding. My impression is that they are sympathetic.

**Ques:** As a filmmaker, do you think that the IMAX system could enhance certain aspects of the story within a feature film? What considerations do you have to make?

**Ferguson:** If you look at a film like

"2001", there is no question that it was better for having been done in 70 mm than 35 mm. I think that that particular film would have been even better if it had been done in IMAX. But, IMAX was not available at that time. There are certain subjects that just because of their visual splendour are suitable for IMAX. Personally, I feel that quite a variety of subjects would be enhanced by the use of IMAX. It isn't just a bigger movie, IMAX is a new form of motion picture. This was our feeling when we conceived the idea of IMAX originally; that we were inventing a new film form which would have its own creative rules. Just as when sound came in the grammar of the silent film was replaced by a new type of filmmaking. All filmmaking: shooting, editing, everything changed at that point. When color came in, again the way the filmmaker went about making film changed.

When we did the Multi-Screen films for Expo '67, we shot the films differently, we edited them differently, the audience looked at them differently. With IMAX, it's not just a quantitative change in the size of the screen, it's a qualitative change in how a movie tells its story. Our feeling from the very beginning was that IMAX, like sound and colour, would change filmmaking. I think we are just now learning what the change

will be. Each film we do, we learn a little more about each IMAX film. As we go along, each film will look less and less like conventional films, and IMAX will develop its own particular style.

**Ques:** Are you getting away from things like the effect of depth perception in nature, and getting into other situations and effects with IMAX?

**Ferguson:** One of the things we felt we could get away from, by going to the larger screen, was the linear form of story telling which has dominated motion pictures through their history. In the Multi-Screen films at the Expos in 1967 and 1970, filmmakers began to make films that were a little less linear in their form. One of the most interesting was Michel Brault's film for the Canadian Pavilion at Expo '67. It was a two-screen film in which he told a story very creatively in two different, but parallel time frames. I think all the people working in Multi-Screen found new things like that possible. Now IMAX provides a screen that is larger and more flexible than any of the Pavilions at Expo '67. One can use it for multi-image as we did with "Tiger Child", or with a single image as in "North of Superior". The single image won't be the same kind, it has a lot more elements, it isn't composed the same way as the traditional single image. There are a lot more things

*Inside the projection room*



photo: Frederik Manter



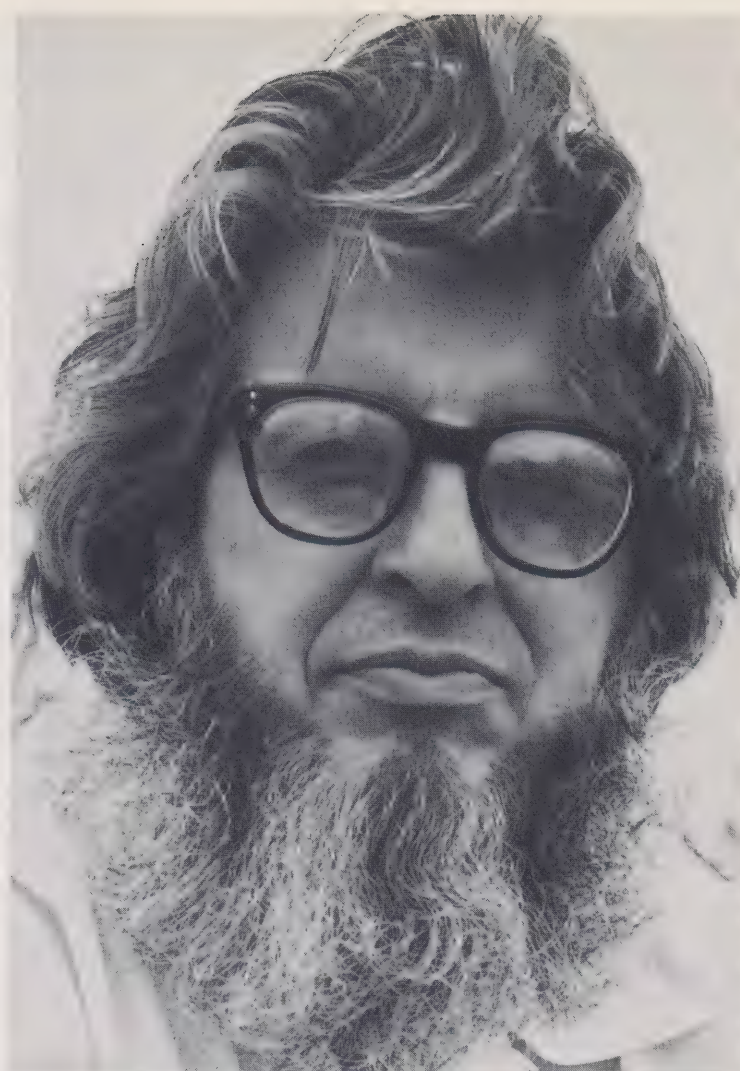


Photo: Phyllis Wilson

Graeme Ferguson

going on in the frame. One can choreograph elements within the picture instead of by editing them one after another. In conventional moviemaking this is not possible.

**Ques:** Who else is working with IMAX?

**Ferguson:** Dave MacKay has done a new film for Ontario Place. Also Chris Chapman has just finished filming the volcanic eruption in Iceland. This will make a short film of about seven or eight minutes long.

**Ques:** How did he film it?

**Ferguson:** He was right down in there with the IMAX camera. He even had the front leg of his tripod burned off by lava. There are also two films made in an associated medium which we've developed called "Omnimax". It is a dome show in which the picture is projected on the inside of a dome theatre.

**Ques:** Is it the same projection space as in Ontario Place, or is the whole dome the screen?

**Ferguson:** The whole dome is the screen except for the part right behind the audience's heads.

**Ques:** You mean you are standing inside a movie?

**Ferguson:** Yes. We opened the first of these in San Diego this spring. It's in a new type of planetarium called a "Space Theatre." Its seating is somewhat like Ontario Place, in that the seats are banked and all face one direction. Two films were made for the opening of the theatre.

One of the films is a space trip, "Voyage to the Outer Planets", and the second is a short documentary on Hawaii directed by Roger Tilton, and photographed by Barry Gordon. Roger and Barry have started to make another Omnimax film, and are shooting it in the South-Western United States. Omnimax is a different medium, it's not really the same thing as IMAX.

**Ques:** What was the progression in the development of these systems?

**Ferguson:** We conceived of IMAX first, but once we had the IMAX projector built it was fairly simple to figure out how to use it in a domed theatre with the addition of a fish-eye lens. The lens is designed and built by Ernst Leitz of Canada, Midland Ontario. They are really superb lens designers.

They designed the IMAX lens for Ontario Place too.

**Ques:** What's the essential difference between IMAX and Omnimax?

**Ferguson:** IMAX uses a very, very large screen; as large as one can make it. The picture around on it is geometrically correct. A straight line appears as a straight line. Omnimax uses a fish-eye system, and projects a picture on the inside of a dome so that all lines appear as curved lines.

**Ques:** What were the problems of creating Cinesphere within Ontario Place, and with Ontario Place itself?

**Ferguson:** I can't think of any really serious problems. The problem would have been if Ontario Place hadn't come along. We had at that point, after Expo '67, invented the idea of a theatre with a very large screen. We were able to put one into Osaka '70, but we had no way to build one in North America. We knew that in order to reach the North American Market with the system it had to be shown here, not just in Osaka. In the meantime, the Ontario government had decided to build Ontario Place but we had heard nothing about it.



Chris Chapman knew of their plans, he suggested that Ontario Place install an IMAX system. Without his efforts we might never have got the system going. Jim Ramsay, who was director of Ontario Place at that time, decided to take Chris' advice and use IMAX. At that time the system hadn't been premiered in Japan, and he had to make a decision about something he could not even see. He took quite a gamble in building the system into the theatre, and in commissioning "North of Superior".

**Ques:** Was the theatre built for IMAX, or did you build IMAX into the theatre?

**Ferguson:** The architect had the theatre designed before we came along. As it happened it was quite close to what we would have designed ourselves for IMAX.

**Ques:** Was that coincidental?

**Ferguson:** No, Eb Zeidler, the architect was responding to what he had seen at Expo 67, and so were we. He was trying to build a theatre that would be an amalgam of what was good at Montreal, but would be another step ahead. We were both going in the same direction, for the same reasons, but we were unaware of each other. The only thing that was a disappointment to the architects was that there was no way to project a picture over the whole dome. At that time, there was no projector capable of doing that — the IMAX projector certainly isn't powerful enough and to this day there is no projector powerful enough. The Omnimax is closer to what they wanted, but we can only do that in a 70 foot dome, whereas Ontario Place has a 110 foot dome.

**Ques:** What makes the IMAX projector special?

**Ferguson:** It uses a very large frame of film, the largest frame ever used in the history of the movies. It moves the film with a unique movement called the "Rolling Loop", which was invented in Australia. Without that movement one could not build a large format projector. The projector also incorporates the most powerful lamp-house ever built.

**Ques:** What are the particulars of that lamp-house?

**Ferguson:** The one at Ontario Place uses 25,000 watts. We actually re-designed it completely since then. The new projector lamp-house uses 10,000 watts, but puts out more light than the one in Ontario Place. Because, the total illumination system is more efficiently designed. The lamp-house at Ontario Place was not designed for a motion picture projector; it was designed as a solar simulator for the Aero-Space industry, and was adapted by Bill Shaw for IMAX.

**Ques:** Were there any problems in Cinesphere in terms of crowd control and audience capacity?

**Ferguson:** The theatre has done what it was meant to do, to handle 1600 people an hour in two half-hour periods. There are certain improvements that could be made; it was the first experimental theatre ever built along those lines. Our new theatres in Orlando and Spokane are designed to get the audience in and out quicker with fewer ushers. The only serious problem with Cinesphere is the location. If you get a lot of people coming in through the West entrance to Ontario Place you get a bottleneck where they have to pass by the waiting line for Cinesphere.

**Ques:** What steps beyond IMAX and Omnimax would you like to go in film?

**Ferguson:** Certainly what we must do next is a good test of 3-D IMAX. That will probably be done in the course of the next two or three years.

**Ques:** Does this mean an alteration of the projection system and the surface on which the image is projected?

**Ferguson:** Probably both. There are two three-dimensional systems existing. The American one uses polaroid glasses, and the Soviet system uses a lenticular screen.

**Ques:** What is a lenticular screen?

**Ferguson:** Lenticular just means it has little lenses in strips vertically embossed on the screen surface. What those lenses do is provide separate images for your left and right eye. At Expo '70 in the Soviet Pavilion there was a movie theatre with a screen like that. That was their first step in that direction. There is a fair amount of experimentation going on right now, with both these systems. The Russians are carrying theirs forward, and some work is also going on at the National Film Board. I think that out of this will probably come a three-dimensional IMAX theatre. That will produce a really stunning effect on the audience.

**Ques:** How should we in Canada approach film production in terms of becoming successful filmmakers?

**Ferguson:** I think the general pattern of thinking the past few years in English-speaking Canada has been to try and make films that compete in the American market, but do them cheaply. It hasn't been particularly successful. The great success of French language films obviously has been in the creation of a Québec market. If you are talking about films more generally than just feature films, we've had a remarkable success at Ontario Place with films made in Ontario. Cinesphere has drawn 2½ million people in two years. That is a lot

more successful than the feature industry in English Canada. It's obvious that the thing that has worked there is Ontario Place itself. It serves as a location for people to go and see Canadian films. On the English language feature situation, the problem revolved around getting English-speaking people into the theatre, and also in giving them a chance to see the films on television. I think perhaps the biggest defect in our distribution system has been the limited play that our Canadian films get on Canadian television. I would like to see every Canadian film, in both languages, played on television. If a feature is suitable for family audiences it should be played during prime time, if it isn't it should be played during the late hours. It should be on every television station in the country. I think that if there was a way of getting that to happen we would begin to develop an audience that was aware of our films. Then the people would be more inclined to go to the movie houses when a new film came out by the same filmmaker, whom they've come to know.

**Ques:** What about the future of Canada's reputation as a filmmaking country?

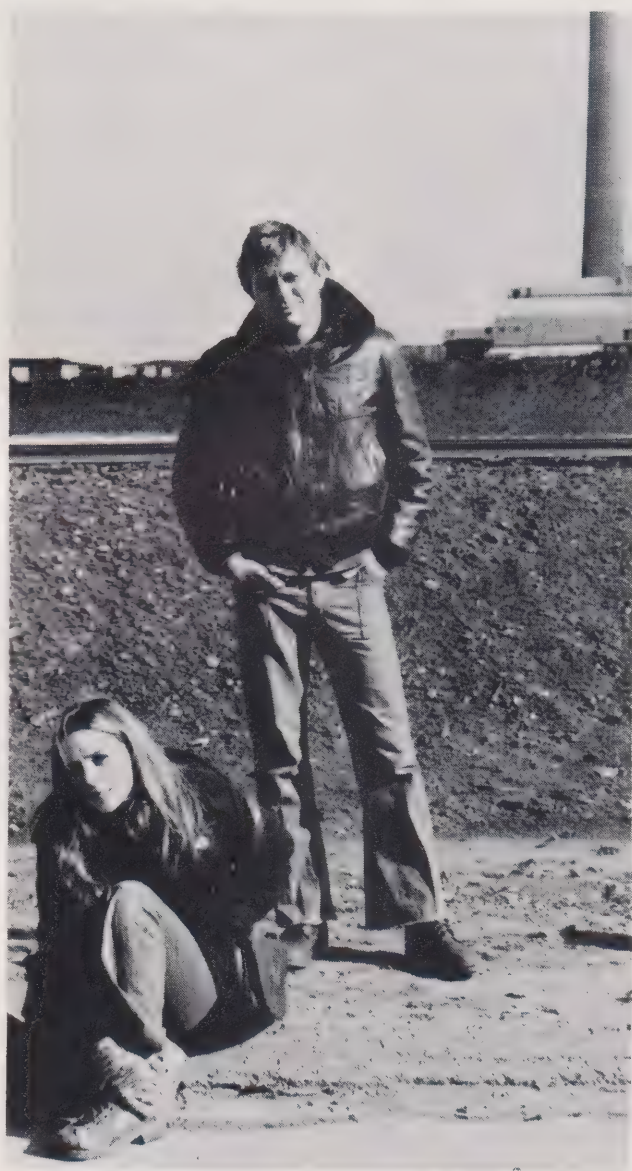
**Ferguson:** I think the change is taking place very rapidly. In our own field, that of making films for Expos, we are the leaders in the world right now. As a result of Expo '67, we have the best filmmakers here, the best equipment, and the most advanced system, the IMAX system. We have had tremendous support from the Federal government. We developed IMAX with the help of the Department of Industry. IMAX has already become well known in the field of Expos, amusement parks, theme parks, as the motion picture system of the future. It's fairly likely it will move into feature theatres in the course of the next few years. We are ahead of everybody, in this case, and we are recognized as being ahead, so I don't feel particularly on the defensive about the Canadian position. The only weak point I see on the whole Canadian film scene is feature filmmaking in English Canada. Except for that, our film scene is very strong and very successful.

**Ques:** Will the first IMAX feature be an American production or a Canadian production?

**Ferguson:** I don't know. As I mentioned our first conversations were with the Soviet Union about a co-production. There has also been some interest from Ontario Place in doing a fairly long film for Cinesphere in IMAX, but it is uneconomical for one theatre alone to pay the cost for the production of one feature film. The movie business doesn't work that way anywhere in the world. Perhaps a long film will be made in IMAX for the United States bicentennial in 1976. That is quite possible.



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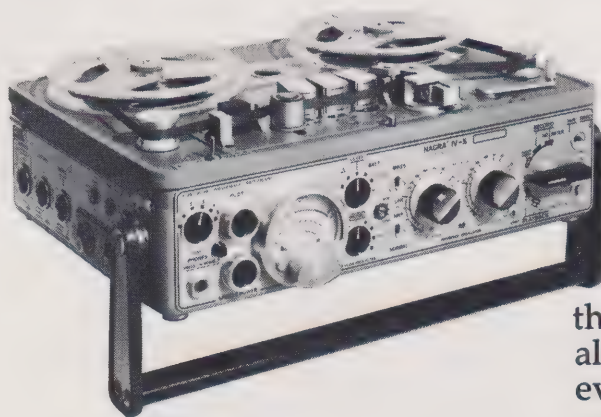
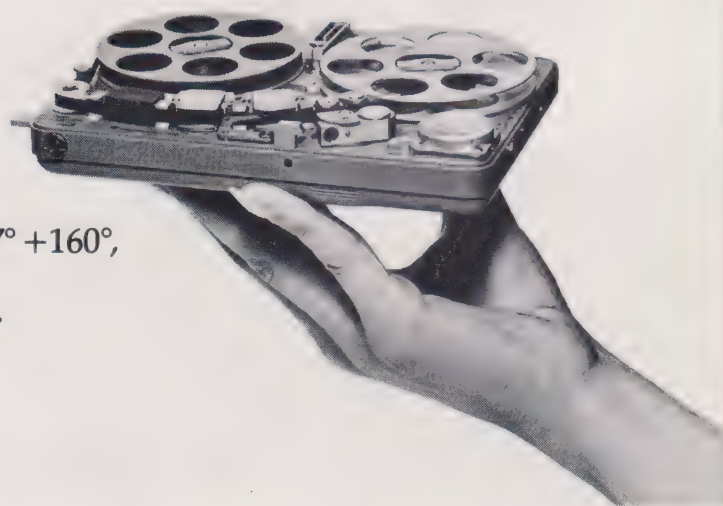


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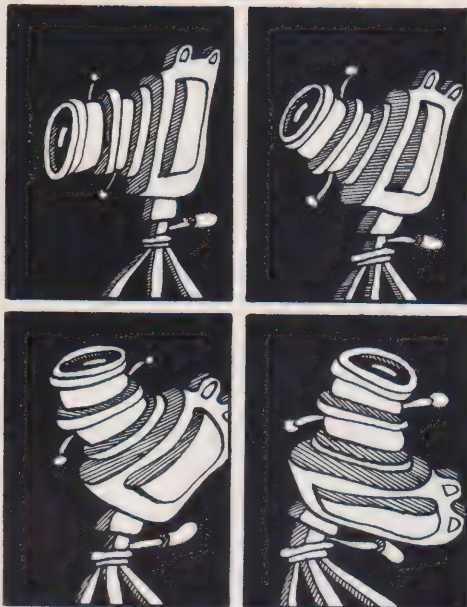
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the career of

Norman McLaren.



Pas de deux



## I. Introduction

A study of the history of film in Canada cannot overemphasize the remarkable genius of Norman McLaren. His animation films have brought both delight and wonder to thousands of people here in Canada and in other countries around the globe. Len Lye, the Australian film pioneer who first painted directly on film, once commented,

"When a film by Norman hits me, I stay hit. Sometimes, he simply rocks my kinetic heart, other times he spins it. Once his work sunk me — I'll tell you how: there I was, looking, when suddenly there came this meat-cleaver of a film effect. It split me clean down the middle of my spine. One side fell to the right and the other to the left — then, wham, I slapped together again. I can still feel the effect; just, wham! It was one of the most electrifying feelings I've ever got out of him. So I'm for Norman McLaren. I don't think we can appreciate him enough."<sup>1</sup>

As a discussion on McLaren's films and the various techniques involved would require a detailed description to be adequately covered as well as a very lengthy personal interview with the animator himself in order to do justice to him and his work, this paper will not focus on this aspect. Rather, the career of Norman McLaren will be presented, with an insight as to his personal motivations and the influences on his work; a detailed filmography follows at the end of the paper.

<sup>1</sup>From "Norman McLaren", *Journées Internationales du Cinéma d'Animation, Cinématèque Canadienne, Montréal (1965)*.

## II. The Career of Norman McLaren

Norman McLaren was born on April 11, 1914 in Stirling, Scotland, near the birthplace of John Grierson. His father's family were house painters and interior decorators; his mother's, farmers. From about the age of 9 he went to movies regularly and saw such animated films as "Felix the Cat", "Mickey Mouse", and Disney's "Silly Symphonies", all of which impressed him very much. He took no serious interest in them until 16 or so, when he saw his first Russian films, by Pudovkin and Eisenstein; suddenly he became very excited about film as a medium because of his interest as a painter in what made paintings move, i.e. how motion was manipulated in film, especially in mobile abstractions.

As a student at the Glasgow School of Art from 1932 to 1936, he specialized in interior design. There he became interested in motion pictures, arranged for showings of experimental films for his fellow students, and helped form a production group. Because he did not find painting and drawing satisfactory due to the lack of motion and movement in them, McLaren turned to film. From a downtown theatre, he begged a worn-out 35mm. print of a commercial film and painstakingly scrubbed off its fading images. He was left with about 300 feet of clear film on which, using only a brush and colored inks, he painted an abstraction of colors. He then projected this first effort at film to see what kind of motion resulted. Unfortunately the School only had a very old 35mm. portable projector which chewed up the film; after about three screenings the film was completely ruined.

What stimulated and encouraged McLaren? "I had started dreaming of pictures that sort of have movements in them, moving forms and so on. I listened to music a lot of the time, and forms suggested themselves in motion to me, just naturally, while listening to the music."<sup>2</sup> About a year after his first film, McLaren saw a short by Oscar Fischinger, an early German film-maker who made a whole series of abstract films set to music, mostly nineteenth century semi-classical music. "This particular film I saw was set to Brahms' Hungarian Dance No. 6 . . . and it was entirely abstract, but very fluid abstraction . . . It was very fluid forms — the music is quite fast and this was for me the realization of a dream. I dreamt of forms, and here was someone else dreaming of different forms

to music, but he actually had turned it into a movie. I was greatly influenced by that film."<sup>3</sup> In late 1935, McLaren discovered Len Lye's "Colour Box" and realized that not only was someone else using the same technique as he (that of painting directly onto blank film) but was doing it better. Thus, McLaren continued his exploration of abstract film at the School even more keenly.

Meanwhile, McLaren's anti-war sentiments had grown quite strong: he made a 15 minute silent film called "Hell Unlimited". He then went to Spain as a cameraman for "The Defence of Madrid", a film on the Spanish Civil War; as soon as it was shot, it was brought back to England, edited, and then shown at special screenings where funds for international aid were collected.

When John Grierson, head of the British General Post Office Film Unit (or just the GPO), was serving as judge of amateur films, he noticed McLaren's talent and invited him in late 1936 to join the GPO in London. McLaren received his film training at the GPO under Alberto Cavalcanti and Evelyn Cherry (then Evelyn Spice); directed four films there; and also began experiments with synthetic sound. For a short time in 1939, McLaren left the GPO to join Film Center, a London company making documentary films for private industry, where he made one film, on gas cookery.

Later in 1939 the war broke out and McLaren moved to New York. He supported himself by painting pictures and by directing a short film for NBC. Then, hearing the Guggenheim Museum of Non-Objective Art might be interested in buying some abstract films, he went to work with pen and paintbrush. Lacking sound equipment, McLaren composed synthetic, hand-drawn soundtracks.\* Several independent films followed, including one in collaboration with Mary Ellen Bute. In New York he continued experiments with synthetic sound, developing a technique which produced a chromatic scale over a five-octave range.

In 1941, John Grierson, who had just become the head of the new NFB, again invited McLaren to join him. With Canada at war, McLaren's first films were fresh innovations of tediously worked over home-front themes: the importance of savings and war bonds, the dangers of idle gossip. Even during this period of forced pro-war sentiments, he managed to continue his experiments with cameraless animation. In 1944 he was made general supervisor of the "Chants Populaires" series, a group of short films to illustrate several popular French-Canadian folksongs; he made three of these films using novel techniques. After the war had finished, McLaren was able to return to his true interest, that of creating mobile abstract cameraless films.

For a brief period in 1949, McLaren was sent by UNESCO to China at the tail-end of the civil war. There his task was to determine the usefulness of films, filmstrips, and posters to teach health rules to people who could not read or write. During his stay in China, he also trained a small group of Chinese artists in animation techniques. McLaren had been in China only two months when the communists overran the village where he was living. Eight months later, when his work was completed, a friend helped him to travel to Peking and arrange for his passage home. Since McLaren's return, UNESCO has enlisted the services of other NFB artists, who had their animation apprenticeship under him to work in visual education projects in various parts of the world.

In 1950-1 at the NFB, McLaren made two experimental 3-D animation films at the request of Raymond Spottiswoode for the Festival of Britain. The two stereoscopic films were done both with a motion-picture animation camera and with some sequences painted directly on film; two-dimensional<sup>3</sup>*Ibid.*

\*This technique was picked up from early Russian and German experimenters and developed by McLaren. The inspiration to do this arose from economic grounds as much as from technical curiosity.

<sup>2</sup>As told to Don McWilliams, in an interview for "The McGill Reporter", Volume 1, Number 35, April 28, 1969.





A Little Phantasy

drawings on paper and on film were made to appear three-dimensional. A key factor in creating these optical illusions was the ability of the animation camera and the optical printer to produce double exposures with extreme accuracy. These films were shown at the festival and also at the Edinburgh Film Festival in 1952.

McLaren viewed stereoscopic films as going one step further — an added sensory element to the film form, on about the same level of color. Not only could his film-paintings have those dimensions of duration and movement which are missing from static art, but also they could move through space, which McLaren found extremely kinetic. Lack of public interest in 3-D made it necessary for him to stop exploring this aspect of motion.

For the past few years, McLaren had become increasingly interested in surrealism, "the believing you should let your subconscious control what you do as much as possible."<sup>4</sup> In the making of "Phantasy" from 1948-1952, a pastel film, "Some of the things, images and movements that turned out sort of surprised me, I don't know what they meant in terms of the pictures as a whole, or in terms of their absolute meaning. So I can't interpret it. It's subconscious. It's quite possible for people to take many different meanings. I think that's the value of surrealist art . . . It's rich with subconscious connotations and association."<sup>5</sup> Many viewers of "Phantasy" find some connection with the story of the world or the creation in the Bible.

Out of the emotional strain and his sense of personal involvement in the tragic conflict of men during his stay in China as well as his strong anti-war sentiments came "Neighbours" in 1952, which has been hailed as the most eloquent plea for peace ever filmed. "Neighbours", as well as being a strong statement, still remained an exploration of movement through the technique of "pixillation",<sup>\*</sup> the method of giving humans and objects the freedom of animation. The sound track was created synthetically, by photographing cards on which were hand-drawn images of sound increments — a technique which McLaren himself had developed.

In 1953, UNESCO again borrowed McLaren for the training of film workers for fundamental education projects in India. He spent a year there giving instruction in the making of audio-visual materials for use in health education. Since that visit, there was a marked change in the structure of most of his films; namely, to begin with a simple theme and to develop it in increasing complexity and tempo, exactly in the manner of Indian classical music. "I found myself creating that kind of structure without consciously being aware. It was only



Blinkity Blank

after I had done it a number of times that I realized that actually the same structures were behind the usual piece of Indian classical music. I found it very satisfying. But it wasn't a conscious attempt to take something Indian and do the same thing."<sup>6</sup>

Upon his return to Canada one year later, McLaren earnestly set forth on developing various techniques he had already experimented with or previously thought about. Such films as "Blinkity Blank" (1954) and "A Chairy Tale" (1957) exemplify the beginning of several trends in his work. These may be described in two general ways: first, production of animation of images and/or animation of sounds (synthetic sounds) without the use of a camera, i.e. cameraless animation and second, production of films using the conventional camera to animate paintings in unusual ways, e.g. the pastel method, to animate real objects and human beings, to produce synthetic sound, or to achieve a combination of these in one film. Over the past twenty years virtually all of his works have been masterpieces and have won him several awards.

His recent film "Pas de Deux" (1967) deserves special mention. Generally thought of as his most beautiful film, it is a ballet danced to the rather haunting music of a Panpipe and photographed in starkest black and white. By printing the negative in multiple images with each frame reproduced up to eleven times, McLaren captured movement just past and movement yet to come in a most aesthetically-pleasing flow of shimmering motion. This chef d'oeuvre is an extraordinary success on three levels — aesthetic, sensual, and intellectual; already it has won about two dozen awards at various film festivals around the world.

For the past few years, McLaren has had to lead a rather quiet life due to a minor heart ailment. His enthusiasm for animation film production has not dampened, however, as he is still hard at work at his drawing board at the NFB. As innovation is still vital to his outlook on film technique, he recently has been experimenting with a computer graphic system by drawing images directly into the computer by the use of a light pen. Canada and the world can still look forward eagerly to more masterpieces from this incredible genius of animation film.

In conclusion are three quotes by Norman McLaren about his work at the National Film Board.

"To sum up, the conception and execution of most of my work for the NFB has probably depended on four things:

- 1) Attempting to keep at a minimum the technical mechanism standing between my conception and the finished work.
- 2) Handling personally the mechanisms that do remain; in as intimate a way as a painter his painting, or a violinist his violin.
- 3) Making the very limitations of these mechanisms, when brought in touch with the theme, the growing point for visual ideas.

<sup>6</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

<sup>\*</sup>A term used slightly at first by McLaren himself to describe this particular method of animation.





Ballet Adagio

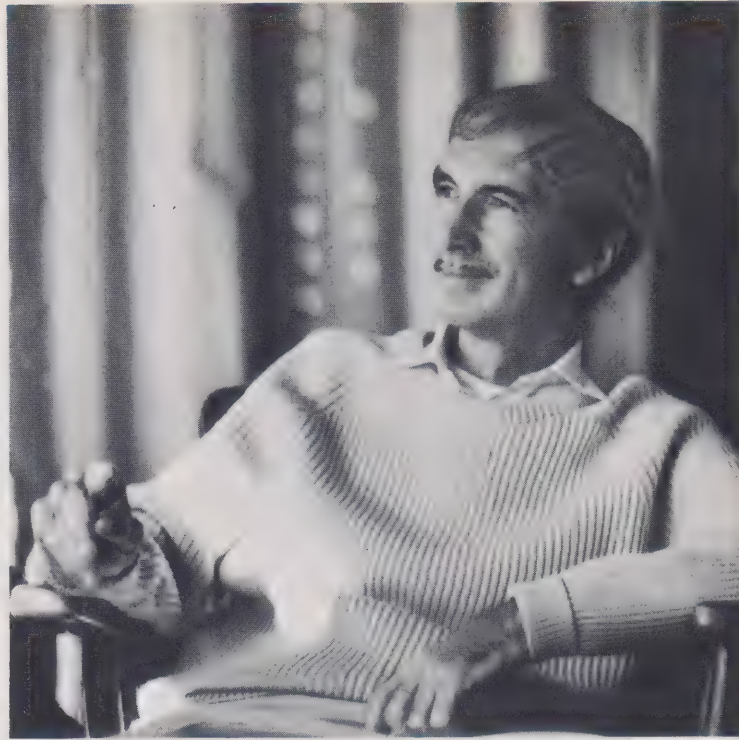


A Chairy Tale





*Shooting A Chairy Tale*



*Norman McLaren*

4) Making sure of a chance for improvising at the moment of shooting."<sup>7</sup>

He described this concept in another way by writing about his films:

"... their making is a one-man operation from start to finish. I have tried to preserve in my relationship to the film, the same closeness and intimacy that exists between a painter and his canvas. This is rather difficult, for in one case only a stick of wood with a tuft of camel hair intervenes between the maker and the finished result, and in the other, an elaborate series of optical, chemical and mechanical processes, which become a perfect breeding ground for lack of intimacy, frustrations, ill feeling and hostility between the artist and his finished work.

And so my militant philosophy is this: to make with a brush on canvas is a simple and direct delight — to make with a movie should be the same."<sup>8</sup>

Finally, a statement about his colleagues:

"Sometimes I get the impression from articles people write about me that I make my films almost single-handed. Now, this is a quite erroneous impression. Usually it's with one or two people. We form a small team. Most often it's been with Evelyn Lambart, but almost as frequently with Grant Monro. On the music side it's with Maurice Blackburn. So there's usually three people on the team."<sup>9</sup>

<sup>7</sup>From "Animated Films", *Documentary News*, May 1948

<sup>8</sup>*Ibid.*

<sup>9</sup>As told to Don McWilliams, in an interview for "The McGill Reporter"

### III. Conclusion

Not much more can be said about Norman McLaren that will not sound like flattery. In final conclusion of this paper on his career are several quotes by his fellow workers in the industry, who often have been the most critical observers of his films.

John Grierson —

"I enjoy the honor of having given Norman McLaren his first film job, but he was already a brilliant amateur. I could not have missed him anyway: he was from my own home town in Scotland. His experimental film unit first at the GPO, then at the NFB has been an inspiration to everyone around him, a constant reminder of what a dedicated talent can mean to the cinema. If there is such a thing as pure movie, be sure that

McLaren has been one of its greatest exponents."<sup>10</sup>

Arthur Lipsett —

"There is now a widespread awareness that the artist today must help to remove the fears associated with our new technologies, that he must help to humanize them.

"It seems to me that Norman's response in relation to this has always been true, that his responsibility as an artist has been implicit in his total work. I believe that his films, in this respect, will never lose their significance."<sup>11</sup>

Claude Jutra —

"McLaren is potential perfection. He is one of the few artists I know who develops outside of any compromise, and whose growth has been aimed solely towards an absolute. The substance of his work is infinite and infinitely remote, but it is not inaccessible. A single step towards the infinite, or better still the impossible, is preferable to the dazzling fulfilment of a preconceived compromise... They (McLaren's films) will erupt with brilliant flashes, as in "Blinkity Blank", and illuminate, for a fraction of a second, a landscape too vast for the eye to grasp in its totality. What we DO see sears the retina and brands itself on the memory. It is vision of the unknown, denied us until then. An original, almost blinding vision.

"McLaren is an omniscient, at the crossroads of art, science, technique and feeling. His work is total creation."<sup>12</sup>

George Dunning —

"Norman McLaren is a phenomenon almost as surprising and unique as the phenomenon of animated film itself. His name is synonymous with experimental animation to all students of the medium who have followed its development for the past twenty-five years and who have looked even further back. The medium is still in an infant stage because nearly everyone except McLaren who has worked in it has treated the medium from a creative graphic point of view and not as part of cinema, that is MOVING pictures. He is a great teacher, constantly alive to exploit the most unlikely leads to a new discovery and has awakened both artists and audiences to the medium."<sup>13</sup>

Enough said!!

<sup>10</sup>From "Norman McLaren", *Journées Internationales du Cinéma d'Animation*, Cinémaèque Canadienne, Montréal, 1965.

<sup>11</sup>*Ibid.*

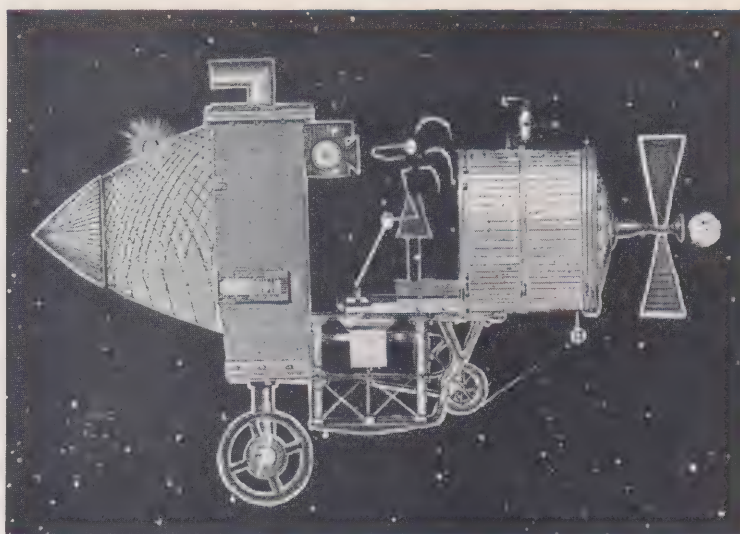
<sup>12</sup>*Ibid.*

<sup>13</sup>*Ibid.*

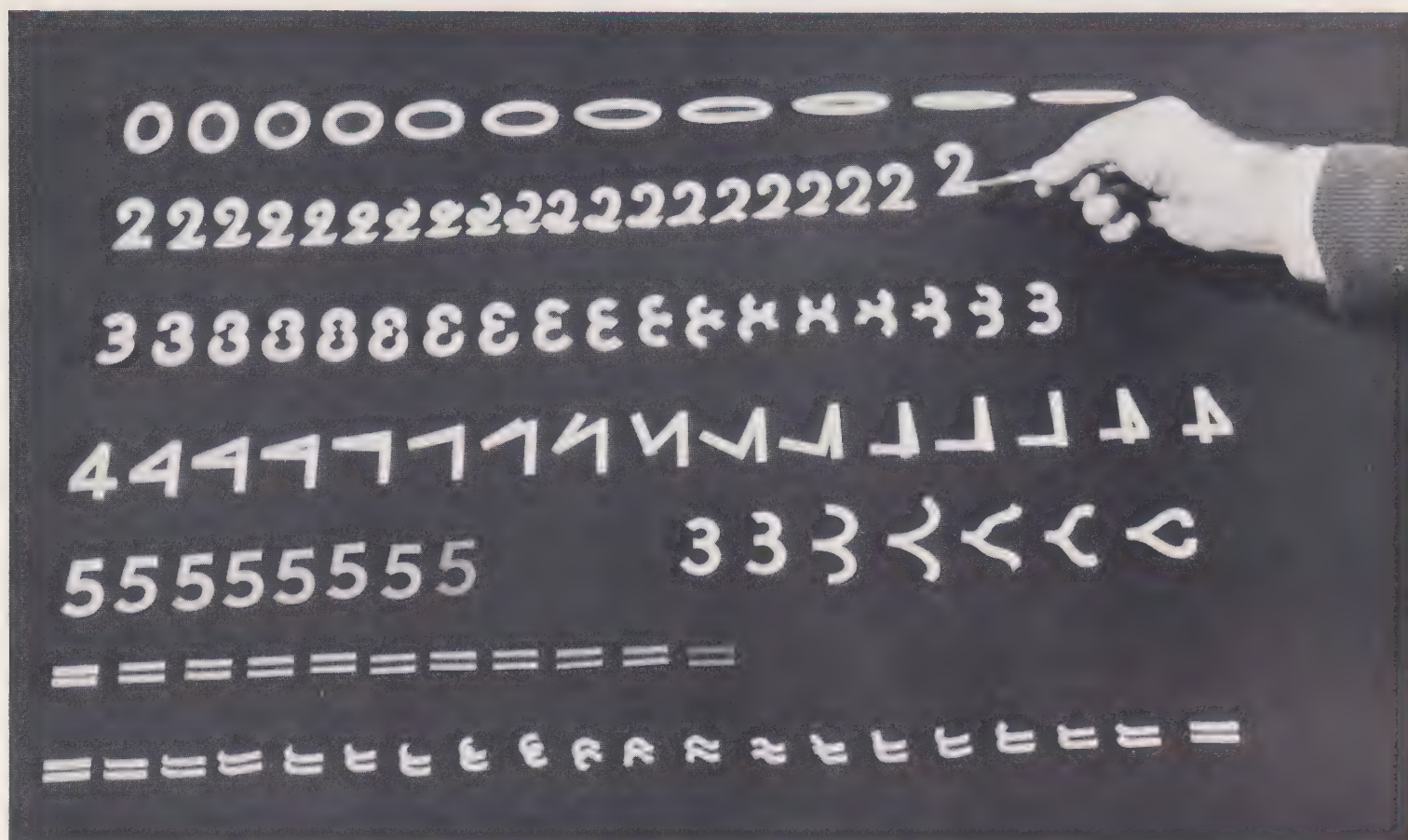




Le Merle



Christmas Cracker



Rhythmic



Now is the Time



La haut sur ces Montagnes





Norman McLaren

#### IV. Filmography of Norman McLaren

1914 Born

##### *Glasgow School of Art Period (1933–1936)*

1933 (Untitled), 35 mm, silent, 300 feet  
(a hand-painted abstraction made with colored dyes; the first attempt to draw directly on film, with Stewart McAllistair)

"Seven Till Five", bw, 16 mm, 10 min, silent  
(school activities from 7 am to 5 pm; a formalized documentary of a day's activity at the GSA)

1935 "Camera Makes Whoopee", bw, 16 mm, 15 min, silent  
(a school Christmas ball; conventional animation, models and frame-by-frame movement of objects, with trick-camera effects)

"Colour Cocktail", Dufaycolor, 16 mm, 5 min, silent  
(live shooting, slow-motion, play of lights on colored paper; camera movements to be played with synchronous accompaniment on disc)

(Five Untitled Films), Dufaycolor, 16 mm, silent, total of 1000 ft.  
(short advertising films for a local retail meat store; used in window display projections)

1936 "Hell Unlimited", bw, 16 mm, 15 min, silent  
(coproduced with Helen Biggar)  
(an antiwar film using both animations and real-object photography, with diagrams, animated maps, puppets, and live shots)

Cameraman for "Defence of Madrid" directed by Ivor Montagu  
(a Spanish Civil War documentary)

##### *General Post Office Film Unit, London Period (1937–1939)*

1937 "Book Bargain", bw, 35 mm, 10 min, sound  
(a documentary on the printing of the London phone directory)  
(Synthetic Sound Experiments), discarded  
(first attempts with drawing directly on motion-picture film with pen and ink, resulting in a considerable range of semi-musical sounds, mostly percussive)

"News for the Navy", bw, 35 mm, 10 min, sound  
(a documentary film)

"Mony a Pickle", bw, 35 mm, 2 min, sound  
(a fantasy, publicizing the Post Office savings bank, in which furniture is animated by live photography to tell a story)

"Love on the Wing", Dufaycolor, 35 mm, 5½ min, sound  
(a fantasy publicizing the new air-mail service, made to the music of Jacques Ibert's "Divertissement"; hand-drawn cameraless technique used, plus photographic multiplane backgrounds)

##### *Film Center, London Period (1939)*

1939 "The Obedient Flame", bw, 35 mm, 20 min, sound  
(a film on cooking gas made with animation and regular photography)

##### *New York City Period (1939–1941)*

1939 Directed a New Year's Greetings film for NBC

"Allegro", color, 35 mm, 2 min, sound  
(an abstraction with both picture and synthetic sound hand-drawn frame-by-frame)

"Rumba", bw, 35 mm, 2½ min, sound only  
(a synthetic sound composition – no visuals – made by the cameraless method, drawing sound-forms directly on raw film)

"Stars and Stripes", color, 35 mm, 3 min, sound  
(a fantasy on the American flag in which "stars" and "stripes" perform activities to a sprightly march tune; frame-by-frame hand-drawn pictures with recorded soundtrack)

1940 "Dots" (first called "Scherzo"), color, 35 mm, 2½ min, sound  
(similar to "Allegro")

"Loops", color, 35 mm, 3 min, sound  
(similar to "Allegro")

"Boogie-Doodle", color, 35 mm, 3½ min, sound  
(an abstraction, hand-drawn directly on film, with boogie-woogie music played by Albert Ammons)

Script and lyric writing for unidentified motion pictures for Carville Films, Inc., New York

"Spook Sport", color, 35 mm, 9 min, sound  
(coproduced with Mary Ellen Bute)  
(a semiabstract visualization to Saint-Saëns "La Danse Macabre")

##### *National Film Board of Canada Period (1941–Present)*

1941 "Mail Early for Christmas", color, 35 mm, 2 min, sound  
(a fantasy dance of the Christmas mail, set to Benny Goodman's "Jingle Bells"; frame-by-frame hand drawing with multiplane travelling backgrounds)

"V for Victory", Warnercolor, 35 mm, 2 min, sound  
(a short film set to a Sousa military march publicizing war savings; cameraless animation)

1942 "Hen Hop", Warnercolor, 35 mm, 3 min, sound  
(a rather fanciful hen dances to barn dance music to incite rural populations to buy war bonds; cameraless animation)

"Five for Four", Vitacolor, 35 mm, 4 min, sound  
(a film publicizing war savings set to the rhythms of "Pintop's Boogie" by Albert Ammons; cameraless animation)

1943 "Dollar Dance", Vitacolor, 35 mm, 5½ min, sound  
(a film on the dangers of inflation; music by Louis Applebaum and lyrics by Norman McLaren and Guy Glover; frame-by-frame hand-drawn pictures with moving backgrounds)

Animation Department at the NFB set up by McLaren

1944 General Supervisor of the "Chants Populaires" series (CP series)  
"Alouette", bw, 35 mm, 3 min, sound (CP series)  
(paper cut-outs illustrating the folk song)

"Keep Your Mouth Shut", bw, 35 mm, 3 min, sound  
(a film publicizing a campaign against war gossip, with live shooting and animation of objects; assisted by George Dunning)  
Designs the animation of a terrestrial globe for "Global Air Routes"

1945 "C'est l'Aviron", bw, 35 mm, 3 min, sound (CP series)  
(a film of white gouache drawings on black, using the staggered overlapping mix technique to achieve a moving multiplane effect)

1946 "Là-haut Sur Ces Montagnes", bw, 35 mm, 3 min, sound (CP series)  
(an illustration of the folk song made with animation camera and pastel method)

"A Little Phantasy on a 19th Century Painting" (also known as "Isle of the Dead"), bw, 35 mm, 3½ min, sound  
(a film based on the painting "Isle of the Dead" by Arnold Brecklin; produced by the pastel method)

"Hoppity Pop", color, 35 mm, 2½ min, sound  
(three decorative motifs to barrel-organ music, with frame-by-frame hand-drawn pictures)



- 1947 "Fiddle-De-Dee", color, 35 mm, 3½ min, sound  
(cameraless abstraction, made largely without reference to the frame divisions in the film, set to a Gatineau Valley old-time fiddler's spirited rendition of "Listen To a Mocking Bird")  
"La Poulette Grise", Kodachrome, 16 mm, 5½ min, sound (CP series)  
(illustration of Anne Malenfant's rendition of the folk song, with pastel method animation)
- 1949 "Begone Dull Care", color, 35 mm, 7½ min, sound  
(codirected with Evelyn Lambart)  
(similar to "Fiddle-De-Dee", set to music played by the Oscar Peterson jazz trio)  
Goes to China to work on a UNESCO experiment in fundamental education and trains many Chinese students in the art of simple animation techniques (supervises several student films)
- 1950 "Pen Point Percussion", bw, 35 mm, 7 min, sound  
(a documentary showing McLaren's technique of hand-drawn sound on film; designed as an introduction to "Dots" and "Loops")  
"Chalk River Ballet", color, 35 mm, sound (uncompleted)  
(an abstraction bearing homage to the uranium-bearing river, in collaboration with René Jodoin)  
"Around is Around", English Technicolor, 35 mm, 10 min, sound  
(an experimental 3-D film made for the Festival of Britain; a co-production of the NFB and the British Film Institute)  
(abstract stereoscopic animation using cathode-ray oscillograph to generate mobile patterns; assisted by Evelyn Lambart)
- 1951 "Now is the Time", English Technicolor, 35 mm, 3 min, sound  
(an experimental 3-D film made for the Festival of Britain; a co-production of the NFB and the British Film Institute)  
(paper cut-outs and direct drawing on film, with stereoscopic animation and stereophonic sound)
- 1952 "A Phantasy", Kodachrome, 16 mm, 7 min, sound (begun in 1948)  
(a semi-abstract, semi-surrealist essay made by the pastel method and using some cut-outs; music for saxophones and synthetic sound by Maurice Blackburn)  
"Two Bagatelles", Kodachrome, 16 mm, 2½ min, sound  
(two short films in which the principles of animation normally used to put drawings into motion are used to animate live actors, i.e. frame-by-frame animation of human beings)  
(the two films are a short Waltz, "On the Lawn" — a male dancer performs gliding Waltz steps to the accompaniment of animated synthetic sound — and a fast march, "In the Backyard", with a racing accompaniment by a calliope)  
"Neighbours", Kodachrome, 16 mm, 8 min, sound  
(this film, using frame-by-frame animation of humans, is a simple parable about two people who come to blows over the possession of a flower; won an Oscar in 1953)
- 1953 Leaves for India to participate in another UNESCO project
- 1954 "Blinkity Blank", color, 35 mm, 6 min, sound  
(image flashes of fantastic animals mating and fighting one another in intermittent animation; scratched at intervals on blank 35 mm film, with instrumental music of Maurice Blackburn supplemented by McLaren's drawn sounds)
- 1956 "One Two Three", uncompleted  
(a film used as a test for "Rythmetic")  
"Rythmetic", color, 35 mm, 8½ min, sound  
(cut-outs of numbers given life and motion to prompt interest in classrooms and literacy programs; assisted by Evelyn Lambart)
- 1957 "A Chairy Tale", bw, 35 mm, 9½ min, sound  
(co-directed with Claude Jutra)  
(live actor animation showing pas de deux of man and chair; Eastern music on Indian instruments by Ravi Shankar)
- 1958 "Le Merle", color, 35 mm, 4 min, sound  
(paper strips animated to illustrate actions of the blackbird in the folk song)
- 1959 "Serenal", color, 16 mm, 3 min, sound  
(semi-abstract illustration of a West Indies drumband tune, etched directly on 16 mm film with a vibra drill and colored, largely without reference to the frame divisions of the film)
- "Short and Suite", color, 35 mm, 5 min, sound  
(abstract cameraless animation, in the manner of "Fiddle-De-Dee", etched on film with a vibra drill; music is an ensemble of jazz by Eden Rathburn)
- "Mail Early for Christmas", color, 35 mm, 30 sec, sound  
(another version of an earlier film, this time with cameraless animation etched on film with a vibra drill)
- Makes credit titles for the television show, "The Wonderful World of Jack Paar"
- 1960 "Lines Vertical", color, 35 mm, 5½ min, sound  
(experiment in pure design by Norman McLaren and Evelyn Lambart — lines, ruled directly on the film, move against a background of changing colors in response to music)  
"Opening Speech", bw, 35 mm, 7 min, sound  
(originally made for the official opening of the Montreal Film Festival; McLaren attempts with absolutely no success to deliver a speech via a recalcitrant microphone)
- 1961 "New York Lightboard — Welcome to Canada", bw, 35 mm, 8 min, silent  
(publicizing film for the Canadian Tourist Bureau)  
(cameraless animation combined with frame-by-frame animation of individual drawings on small pieces of paper and with cut-out letters; the film was designed for use in a special advertising lightboard on Times Square in New York City)
- 1962 "Lines Horizontal", color, 35 mm, 5½ min, sound  
(abstract variation based on a single line; made by optically turning each frame of "Lines Vertical" by ninety degrees; music by Pete Seeger)  
"Christmas Crackers", color, 35 mm, 9 min, sound  
(animation of a human being)
- 1964 "Canon", color, 35 mm, 10 min, sound  
(Norman McLaren and Grant Munro demonstrate by animation and live action how the musical canon is constructed; with cubes, cut-out silhouettes, human beings, and one cat)
- 1965 "Mosaic", bw and color, 35 mm, 5½ min, sound  
(“op” art in film; a single tiny square, tossed on the screen by McLaren himself, divides into many segments, eventually forming a colorful mosaic; made by combining parts of "Lines — Vertical and Horizontal" to produce a ballet of points)
- 1967 "Pas de Deux", bw, 35 mm, 13½ min, sound  
(a film of two ballet dancers; by exposing the frame as many as ten times, a multiple image of the single dancer and her partner is created)
- 1969 "Spheres", color, 35 mm, 7½ min, sound  
(a play on motion, against a background of a multi-hued sky; by Norman McLaren and René Jodoin)
- 1971 "Synchromy", color, 35 mm, 7½ min, sound  
(a film on the pyrotechnics of the piano keyboard, with novel optical techniques to compose the rhythms on the soundtrack)

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# Women vs. Cannes

by Barbara Halpern Martineau

*Cher Monsieur,*

*Si vous n'êtes pas misogyne, j'aimerais attirer votre attention sur la projection de Vivre Ensemble, le premier film écrit et réalisé par Anna Karina.*

*Il a, à notre avis cette particularité d'être non seulement mis en scène par une "femme-actrice", mais Vivre Ensemble est probablement un des rares films écrit, senti et réalisé au féminin. Est-ce la raison peut-être pour laquelle la Censure a interdit ce film aux personnes âgées de moins de 18 ans?*

*Press notice, Cannes, 12 May 1973*

*Dear Sir,*

*If you are not a misogynist, I would like to draw your attention to the screening of Living Together, the first film to be written and directed by Anna Karina.*

*Not only is this film noteworthy because it is directed by an actress, but Living Together is probably one of the rare films written, acted, and directed by a woman. Is this the reason why the Censor has forbidden the film to persons under 18 years of age?*

The film industry doesn't just exploit women: the film industry depends on exploitation of women. Sexism plus capitalism plus imperialism equals ISM, International Sex Market equals Cannes.

Everyone who's been there knows that Cannes is a rowdy marketplace, a mob scene for the idly rapacious rich, where the naked billfold calls the tune to which we women are expected to dance, seductively and lightly clothed. Does anyone even pretend that qualities other than slickness, sophistication and star appeal are considered in the selection of entries for the Big Show, the Palais des Festivals Screenings in the Grande Salle, where in the evenings men must wear black ties and all that goes with that vestigial bow, and women can get in with anything, including slacks and sandals, providing they obviously cost enough?

The interests of those who run Cannes and for whom Cannes runs are best served by the wide dissemination of glossy entertainment films which bring in money, amuse the masses, and don't rock the boat. It's fine if they "deal with" controversial questions, so long as no loose ends are left for the public to ponder. This accounts for most of the films shown in competition at the Grande Salle, and more interesting films that slip past for one reason or another are ignored. So the screening of Truffaut's extravaganza, *La Nuit Américaine*, attended by T himself flanked by Jean-Pierre Léaud and the requisite female stars, was a BIG event — the film was an inward turned and outdated revelry about Truffaut's film making, including a fast little scene where a greasy ethnic promoter inquires offensively why the director doesn't make a film about politics, or a sex film? He has a good anti-pollution script on hand . . . But a more appropriate question might be why the director doesn't make films politically.

On the other hand, Lina Wertmüller's *Film of Love and Anarchy*, the only film by a woman shown in competition this year, was very badly received. This film obviously got into the festival because: 1) Wertmüller's last film, *Mimi Metallurgico*, did well at Cannes last year and we might as well string along with the same token woman; 2) It had big stars (in Italy, anyway) — Giancarlo Giannini and Mariangela Melato; 3) It is set in a brothel and it's full of bawdy brothel humour. That's also why, or so they said, it failed. Too vulgar. I have another theory. It was the mixture of bawdiness and political asperity in a film so potentially subversive which offended the critics. *A Film of Love and Anarchy* celebrates the tenets of anarchist libertarianism while knocking the fascists and male idealism. It

creates a "female" iconography of humorous resilience and love amidst the sensuous statues and paintings of the brothel, and a "male" iconography of power amongst the monuments of imperial Rome, and there are men and women on both sides. I first saw the film in Milan, where it played to packed houses and roars of laughter, macho Milan, where the fascists parade openly in the streets.

There was much more attention paid at Cannes to films about women by men. That's easier, the old, comfortable story. So Losey's *A Doll House* did pretty well under the guise of "Women's Lib," and a more admirable director, Bergman, picked up quite well-deserved praise for *Cries and Whispers*, (both films shown out of competition). A very nice film, *Cries and Whispers*, but not a woman's film. Bergman uses woman as metaphor for a range of human experience . . . admirably . . . but the only woman's feature shown in the Grande Salle was Wertmüller's.

As a feminist film critic, what options did I have at Cannes? The overwhelming majority of films shown were produced directed controlled by men, and the image of women was either absent, subsumed under some area of male fantasy, or manipulated to show women as victims unwilling or unable to take control of their lives. The only clear exception (No, there was another, the Roumanian *Nunta da Piatra* or *Stone Wedding*, by Mircea Veroiu and Dan Pita. It too is simple and deep and hard, showing strong women and men and the poverty and cultural pressure that grind them like the stones they themselves grind for bare living.) was a simple film from Algeria, *El Faham*, or *The Charcoal Burner*, by Mohamed Bouamari, shown as part of International Critics' Week. *El Faham* raised the issue, problematic for me, of how far a man can go in exploring specific political problems of women without becoming part of those problems. Here it works because we see that the women's oppression, shown dramatically by her veiled seclusion, directly intensifies the man's sufferings as well as her own. Her unveiling (at her husband's insistence) so that she can join the work force (her idea) is illustrated (perhaps only in the man's fantasy) as a liberation for both man and woman. And perhaps when women are so shut out to begin with, it is the men who must speak first. You know, it's not that I mind men thinking about women's problems, it's just that articulation of our own problems, and solutions, is a first major step towards a more general unveiling. And I don't mean belly dancing.

There were hundreds of films shown at Cannes during the two-week festival: apart from the showy Grande Salle screenings there was, in the Palais, the rarefied atmosphere of the small Salle Jean Cocteau, where only press and "professionals" were admitted to see, mainly, films about revolution. *Kashima Paradise*, a documentary by Yann le Masson and Benie Deswarte, added one half a woman's film to the meagre list. Anna Karina's film was also shown here. And ten minutes' walk away, in the Cinéma le Français, one could see films which attempted to be revolutionary by challenging assumptions about what films are and ought to be. That was the home of the Director's Fortnight and of Perspectives '73, easygoing and friendly in atmosphere, with films ranging from barely competent self-indulgence to the most interesting level of controversial film-making. (The Director's Fortnight was intended to solve the "problem" posed by the "disruption" of Cannes Film Festival during the "events" of 1968 in France; when, that is, a revolution tried to happen and didn't.) There were no films by women shown at the Director's Fortnight this year. Perspectives '73, introducing new French directors,





Eros Pagni, Mariangela Melato and Giancarlo Giannini in "Film of Love and Anarchy"



Scene from "Anna and the Wolves"

showed three films by women: *Home Sweet Home* by Liliane de Kermadec, *George Qui* by Michèle Rosier, and *Sambizanga*, by Sarah Maldoror. There was a final programme of shorts including some by women, which I missed.

In addition to these more or less "Cultural" events, there was the notorious *Marché du Film*, home of Cheri and her friends, where the highest recommendation a film could get



Giannini, Melato and Lina Wertmüller at their press conference

Photo: Henri Bresso

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SENSATIONAL STAR OF**

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was to be banned in Sweden. I don't think any films by women were screened there, and I checked the listings daily. Then there were theatres showing films of one country: the Swiss delegation had one theatre, so did the Swedish, and the Canadians. No women's films *chez* Switzerland or Sweden it seems. I counted twenty-two Canadian films shown at the Vox; of these one was by a woman, Mireille Dansereau's fine



**La Vie Revée.** Don't tell me there weren't any others, tell me *why* there weren't any others.

Well, to complete the list of women's films at Cannes, apart from the six feature films and one-half documentary, there was Mai Zetterling's section of *Visions of Eight*, an eight-director coverage of last year's Olympic Games, also a documentary by Denise Tual, *Oliver Messiaen et ses Oiseaux*. These were shown at the 5:30 screenings of "Etudes et Documents" in the Grande Salle.

So seeing all the women's films at Cannes didn't exactly take all of my time. Of those films, Michèle Rosier's *George Qui* and Sarah Maldoror's *Sambizanga* were the most interesting for me. *George Qui* uses methods developed by Godard to bring history into the present, taking the life of Georges Sand as a model or "set piece" for contemporary interrogation. Insofar as the film uses Godardian (also of course Brechtian) methods to bring life to concepts otherwise frozen into clichés I found it exciting. But there was a touch too much of Godard, and like and unlike G. himself, times when mere beauty of image drowned significance and understanding.

*Sambizanga* like *El Faham* is power in simplicity. Using non-actors to tell the story of an Angolan rebel, Domingo Xavier, who was tortured to death by colonial police, and his wife, who didn't know of her husband's political involvement and walks from village to village carrying her child and seeking her husband, Sarah Maldoror's film builds straight to an amazingly double-edged climax of release and frustration, as the widow mourns and the people celebrate a new martyr.

*Kashima Paradise* was co-directed by Yann le Masson, who has made films before, and Benie Deswarte, a sociology student who speaks Japanese and was therefore doubly qualified to study the effects on a small Japanese village of a huge industrial takeover. Her feminism was less a third qualification than another whole dimension of the film. *Kashima Paradise*, a two-person effort with le Masson doing camera and Deswarte doing sound, shows how industrial capitalism and traditional Japanese culture worked together to destroy the lives of the villagers. Deswarte said there had been difficulties for her in making the film with a man, and I saw evidence of tension in the film itself, which aspires on the one hand to be a new *Alexander Nevsky*, and is fascinated on the other hand with exploring the sources of cultural oppression, both traditional and modern, and most evident in the treatment of women.

Mai Zetterling's section of *Visions of Eight* was a witty comment on weightlifting, citing figures on the costs and amounts of food consumed at the Games. I liked Milos Forman's section the best, with its wry vision of officialdom and its intercutting of a performance of the final movement of Beethoven's Ninth Symphony with the final event of the Decathlon. The film as a whole interested me in comparison with Leni Riefenstahl's 1936 *Olympiad*. Riefenstahl's film is still evidently a model of how to photograph athletic events, and it should have been a model of equal coverage for men and women's participation. But *Visions of Eight* chose the way of tokenism, using one woman director out of eight and then devoting one section out of eight to "the women." Riefenstahl, though, too readily accepted the body-worship of the "master-race," and it's boringly evident in her *Olympiad*. I would have expected *Visions of Eight* to be a searing contrast in view of what happened at München last year, but it was disappointingly mild, with the most minimal commentary on the assassinations and with Zetterling and Forman providing the only satirical notes.

And that was the overall tone of Cannes, really, given the basic market structure of exploitation, the surface was simply boring. I was more bored at Cannes than I've ever been before with films. (I've even begun to construct an aesthetics of boredom, based on Cannes and a recent viewing of Riefenstahl's *Triumph of the Will*.) I really like movies, from popcorn palace stuff to the arty circuit to home screenings. I like movies that carefully show people getting on with it all; and I like movies that have cracks in their surfaces, so that I have to look carefully at what caused the crack, what source for the tension; and I like movies that enjoy being movies, all that is standard film-buff taste; and best of all I like movies by women that do any of those things because I am a woman and I'm interested in the work women do and how they see people and things and talk about them. (All this is useful art, helps us survive.) But those kinds of movies weren't much in evidence at Cannes, apart from the handful of women's films, a few at the Director's Fortnight, notably Denys Arcand's *Rejeanne Padovani* and the shorter of Jean-Marie Straub's two films, *Introduction to 'Music to Accompany a Film Scene,'* by Arnold Schoenberg, and a couple at the Palais, which also happened to be working out rather misogynist feelings namely *La Planete Sauvage* by Laloux and Topor and *Ana y los lobos* by Carlos Saura. Much more in evidence than interesting films at Cannes were interesting directors looking for backing and not finding it. Dusan Makavejev for instance, and Agnes Varda, and Nelly Kaplan, to mention only a sample few with women in the majority. The money's there all right but the wrong people have it. There was so much champagne and lobster flowing and crawling for those who could prove they didn't need any, and such difficulties in making human contacts because of the press of inhuman contact that the clearest impression I retained of the best people and events at Cannes was that they would all have been much better away from Cannes.

Towards the end of the festival a woman I know suggested that a delegation of well-known women should approach the Director's Fortnight and ask that a Woman's Week of films be organized for next year. I am entirely opposed to that suggestion. We don't need any pieces of mouldering pie. We will do better to avoid cooptation. There's no point in trying to reform a rotting, vampiric institution. Since the failure of the 1968 bid for power by the French left the market orientation of Cannes has been made, in good Nixonian style, perfectly clear.

I don't think a women's film festival should be part of a men's film festival. People's film festivals of which Cannes is certainly not one should include the work of women children men from all over and don't exist and can't yet — the revolution hasn't happened.

In the next issue I will discuss the women's film festivals that have taken place in Edinburgh, London, and Toronto during the past year.

"The political arena leaves one no alternative, one must either be a dunce or a rogue."

Emma Goldman, "Anarchism," from *Anarchism and Other Essays*, first published 1910, reprinted by Dover Publications 1969.

*Barbara Halpern Martineau has spent the past year travelling amongst women's film festivals, with the aberrational exception of Cannes, and preparing a book about women directors and writers. She will return to Toronto in the fall, to resume teaching feminist courses in literature and cinema at the University of Toronto. ●*





Ingmar Bergman's press conference

# Gervais on CANNES 73

— by Marc Gervais

It may seem strange to start a report on the Cannes Film Festival with enthusiastic concentration on Ingmar Bergman. But after this year's Cannes experience, one is more than ever convinced that at the moment there are two classes of film directors: Ingmar Bergman and the others. Cannes, always a superb sampling of what is happening in film all over the world, has just confirmed this fact decisively (and sadly).

Ten years ago say, one could divide the film directors into two classes, too; and Bergman was only one of an illustrious group. But not today. When one thinks back to festivals of the recent past and compares them with Cannes 73, there is reason for disappointment and nostalgia. The early sixties, with so many directors at their peak, artists such as Fellini, Antonioni, Visconti, Olmi, Pasolini, Resnais, Bresson, Truffaut, Godard, Tati; the Czech Wave, headed by Kadar, Forman, Nemec, Jasny; and then the surprises from Hungary and Yugoslavia — all these, along with Bergman, the Japanese, the angry young British and Richard Lester made of the cinema the art form of our century, took the leadership in film art away from the Americans, and made of Cannes and the other major world film festivals heady, exciting events.

Well, now, Bergman stands almost alone. The above mentioned names?



Jean-Pierre Leaud, Jacqueline Bisset and François Truffaut

Some of them can no longer find financial backing or are political exiles, others have gone decadent with showy pastiches of their best work. Truffaut and Chabrol work steadily in France, the transplanted Americans, Losey and Kubrick, in England; promising directors like Sweden's Jan Troel (*The Emigrants*) and Italy's Bernardo Bertolucci (*Last Tango in Paris*) may emerge; and then there was the heart-warming return to form last year of Hitchcock, Huston, and De Sica. Add to that Bunuel's perpetual second spring — not bad at all, but slim pickings indeed when compared to the feast of riches of the immediate past.

Ingmar Bergman alone seems capable of remaining at the very top of his form, ever fresh, ever renewing himself as an artist, year in year out. And now, after the success of *Cries and Whispers*, even the Swedes, Danes, and Norwegians join the rest of the world in acclaiming him openly as a master. But more—Bergman's mastery in theatre and film has been extended to television, where his six-part series of one-hour T.V. dramas has become the greatest event in the T.V. history of those countries. Bergman, in other words, is now popular with the mass audience, something hitherto unheard of. And his television films seem destined to become a landmark in world television history as well,

as the various networks are now bidding for his series.

In any case, wealthy, now happily married again, at peace with the world and with most of his shyness overcome, Ingmar Bergman did the impossible: for the first time in his life he dared attend a film festival. The occasion, of course, was the showing of *Cries and Whispers*, which was not officially in competition, but which was almost universally rated a masterpiece, and by far the best film shown at Cannes. And then it came, a moment that would warm the hearts of the old film magazines: Ingmar Bergman, hand in hand with another super Bergman, a Hollywood goddess of the past but who was now this year's President of the Cannes Jury. Yes, Ingrid Bergman. Needless to say, Cannes 73 was the year of the Swedes. And Ingmar Bergman enjoyed a triumph reserved for the likes of Charlie Chaplin and Alfred Hitchcock.

If I have spent so much time on Bergman it is because there were no other films at Cannes worth celebrating to any great degree. No other film, that is, except François Truffaut's *La Nuit Américaine*, a tiny gem of a creation — and Truffaut at his best. While Bergman explores the sometimes terrifying mysteries of his own psyche, Truffaut communicates his own world, with its enchantment, the wry awareness, the



smiling tenderness. The film is about a film director named Truffaut, and played by Truffaut, making a movie. And Truffaut gets away with it, a master of his medium, communicating exactly what he wants to communicate to his audience — and all with the freshness and that elusive quality called artistic truth.

Precisely that quality — call it what you will — the burning passion and conviction, the ability to shape film material into a challenging communication that enthralls — which was missing to some degree in the four hundred-and-some other films shown at Cannes. The pestilence of porno films raged unabated (some say one third of the films merited this dainty label); but even the films worth talking about, those with some kind of artistic ambition and a desire to communicate some aspect of the human condition failed, almost without exception, to have real impact.

Even the two prestigious side festivals ("The Directors' Fortnight" and "The Critics Week"), usually the centre of innovation, political involvement, excitement—and an answer to the gross "commercialism" of the other aspects of the Cannes Festival—played to reduced and less enthusiastic houses. There were a few bright spots, to be sure: e.g., a mad Brazilian comedy-tragedy, *Toda Nudez Sera Castigada*; a West German film by Werner Herzog, *Aguirre, the Wrath of God*, recounting in dream fashion, the horrors perpetrated by the Spanish Conquistadors; and two intelligent political films, one, *La Villeggiatura*, by Marco Leto, recounting the conversion of a University professor to activist opposition to Mussolini, and the other, *Ya No Basta con Rezar* (Praying Isn't Enough Anymore) showing how a young priest in present day Chile comes to the conclusion that his priesthood demands that he, too, become activist in the struggle for social justice, the film indeed, ends with a plea to all Christians in Chile to take up the political struggle.

But even if there were such films, and others, such as Denys Arcand's *Rejeanne Padovani* which can be interpreted as stinging denunciations of society as it exists in Québec or in our Western World, still, one definitely got the feeling that the political film is out, or at least on the wane. And the counter-culture is all but dead. The fervour and excitement of the past few years in those areas is gone. And in that Cannes 73 was very different to Cannes 72.

#### Bird's-Eye View.

The Africans now have their own film festivals; and this, surely, is symbolic of the fact that film-making is now a universal national pursuit. And so one sees films from countries not known especially for their film history. A big, commercial producer is, for example, Hong Kong, which is now making a



*"The Invitation"*



*"O Lucky Man"*



*Pauline Julien and Carole Laure in "La Mort d'Un Bûcheron"*



major effort to export its action-violence products. But nothing here of major artistic interest. One small country, however, that now enjoys a fine reputation is Switzerland. This year's official big entry was Claude Goretta's *L'Invitation*, probably the best film in Cannes after Bergman's and Truffaut's.

But the over-all picture, as previously mentioned, is dispiriting. For years, now, experience has taught us that most films coming out of, say, Spain, Portugal, or Germany, are dreadful. But when recently film-rich countries go artistically bankrupt (in film), there is cause for wailing. With the exception of Bergman's *Cries and Whispers* and of Andrzej Wajda's Polish film, *Wedding*, there was nothing notable in evidence from such countries as Russia, Poland, Czechoslovakia, Hungary, Sweden, Denmark, Japan.

And as for France and Italy, who, along with Britain and the U.S., dominate every major festival, the situation is a far cry from the good days not long ago. Truffaut's film saved French prestige (it was out of competition), for of the three official French entries, one was really an Italian endeavour, Marco Ferreri's wretched *La Grande Bouffe*, a second was a feature-length animation done mostly by the Czechs, and the third, a three-and-a-half hour sufferer by Jean Eustache (*La Maman et la Putain*) that intrigued a number of people but bored most by its pretentiousness and long-winded communication of futility.

And as for Italy—words almost fail me. What a waste of enormous talent! Supremely talented in technique, in acting bravura, the Italians go on pursuing decadence: endless posturing in empty display, often coarse and stupid, usually full of sound and fury, and signifying nothing. When will the human spirit pierce through the decadence and find life again?

The reasons why world cinema is thus impoverished at the artistic-cultural level are multiple, intertwined, and varying from one situation to the next. Tight government control may be inhibiting the Eastern European countries, for example. Elsewhere, the political cinema is growing weak as film directors become discouraged, feeling unable further to challenge the ruling technocrats. One thing for sure, the producers have regained control from the directors. Everywhere, "saleability" seems to be the top priority: is it safe, will it make money? Hence the mediocrity. The free-wheeling *auterist* cinema of ideas and experimentation in vogue a few years ago is no longer in favour.

But I would add another reason: the fault (if fault it is) may well rest within the film makers themselves. The *auterist* cinema made us sophisticated, and genre films (those westerns, gangsters, musicals, etc., which Hollywood had done so

brilliantly in the 30's and 40's) went out of style, to end up, much watered down, in the television wasteland. So the film makers have fewer choices today. And alas, sinking in uncertainty and doubt, they don't seem to have any ideas left . . . or perhaps they do not wish to repeat the ideas and experiences of the personalist, *auteur* cinema of the late fifties and early and mid sixties.

Two countries, however, seem better able to cope with the problems besetting the cinema today. Britain, to all intents and purposes, goes on quietly evolving, turning out quality film as it has been doing since the fifties. Every year, one has to write the same thing of the British: high craftsmanship, good taste, keen psychological and social insight, superb acting—and nothing terribly new or exciting (with the exception, to be sure, of Stanley Kubrick). And so, two beautifully made period pieces were in evidence at Cannes this May, one of them, Alan Bridges' *The Hireling*, and the other, Joseph Losey's adaptation of Henrik Ibsen's *A Doll's House*. Lindsay Anderson's *O Lucky Man* had the misfortune of coming out after *Clockwork Orange*, of which it is a less nihilistic, less vicious, and paler version, starring the same gifted, wide-eyed, smart alec victim, Malcolm McDowell. Anyway, *The Hireling* won half the Grand Prix, and considering the official opposition, the film deserved the award.

But it is the US that is creating by far the most vital cinema of the last few years. Most of the directors are fairly young and new to the game, and their films best reflect contemporary society as we know it. Good films, these, but lacking the brilliance, creativity, technical wizardry, and maturity of the best Hollywood films of thirty and forty years ago. But a certain dash, vigour, and humour are there. And of late an extraordinary shift is taking place. If Cannes is any indication, a long absent hope and joy may well be returning to the American cinema.

The intellectual stance of these films is interesting. Like American films of the last five years, they totally reject the *System*, America's materialistic prosperous life and everything represented by a Richard Nixon. But the counter-culture and anarchism of a few years ago, with its strident violence, drug cult, and inherent (at times) despair is equally rejected. It's all vague, it's all undefined; but unmistakably these films (at Cannes) were saying, "Let's get on with it. Let's save America. Love is possible. Life can be good." A bit unsophisticated, to be sure; but a welcome relief from the sentimental futility that has so dominated American screens.

And so, the list: James Guercio's *Electra Glide in Blue*, a sort of anti-*Easy Rider*; *Scarecrow*, brilliantly acted by Gene Hackman and Al Pacino and

sharing the Grand Prix with *The Hireling*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *Godspell*—all of them face the tough side of life, but end in some sort of spiritual victory. It may not always be convincing, but American films in Cannes were sending out that message of love and hope.

Canada, we are well aware, is not a major power in feature films. But Canada did win the Grand Prix for short films, for a fine, witty animation film by Bretislav Pojar of the NFB. Pojar is definitely Czechoslovakia's loss and Canada's gain, and his *Balablok* easily outclassed the weak opposition in Cannes.

And as for features, where the major effort is now expended, one cannot help being optimistic, in spite of the fact that no Canadian feature, I feel, really deserved to be in the major Festival as part of the official competition. As it was, the official entry, Gilles Carle's *La Mort d'un Bûcheron*, did score with a few French critics, but was a disappointment for most. The Canadian film that aroused by far the most enthusiastic response was Denys Arcand's *Rejeanne Padovani*, a hard-hitting expose of Québec corruption. William Fruet's *Wedding in White* would be next in line. Don Shebib's *Get Back*, so recently completed, also drew a very favourable comment. Rex Reed, for example, felt it to be "a superb film". Add to that *The Pyx*, *Kamouraska*, the comedy hit *J'ai Mon Voyage*, and some fifteen other features, and one has to say that Canada has never looked so strong. It takes time, of course, since feature filming is a complex operation, requiring a network of highly developed skills at many levels, many of them new to our film industry. But one senses that the network is beginning to exist, even if last year produced no "great" film.

And as for the Canadian presence at Cannes, let's say that the image was good. Canadians were out in force, and for the first time, it wasn't only the Québécois, as hardly souls from Toronto and elsewhere made the anglophone presence felt. It is encouraging too, that a new breed of much needed film producers, such as Chalmers Adams, John Vidette, and Maxine Samuels were there, the counterparts of Pierre Lamy, the Héroux brothers, etc.. Canada eschewed last year's razzle-dazzle heavy-sell approach, replacing it with what was probably the best run, most courteous, and most efficient organization in Cannes.

We may have already reached the point of sufficient maturity to be able to start making serious professional demands of our films. No Bergman yet, it is true. But in a world film situation that is far from dazzling, Canada is catching up. And the film world outside Canada knows it. ●



# CANNES 1973

A. Ibrányi-Kiss



Jean-Pierre Leaud and Françoise Lebrun



Alexandro Jodorowsky



Anna Karina

Cannes is totally unreal.

Arriving in the too-beautiful city, you discover your press pass isn't ready because your papers haven't arrived but this discovery comes only after standing in line for two and a half hours with disgruntled journalists who become far more disgruntled when Rex Reed slithers past them to emerge in two minutes with his press card.

You panic and call the Canadian Delegation to intercede. They do and voilà! — after dispensing half a dozen 4 for 1 franc photos of yourself to all necessary authorities (the French love photos) you receive a legitimate press card.

You naïvely ask for the film list only to be informed there is no such thing BUT you can compile your own by getting *Le Bulletin* every day (which is in French) since it's far better than the English *Cinema TV Today*, as long as you get up at dawn to push your way through the throngs at the Carlton or the Palais . . .

That's when you realize that six films are screened simultaneously at one of twenty theatres scattered all over Cannes! By this time, you're ready to give up and work only on a Mediterranean tan (as the scores of Beautiful People do) when a Québécoise friend who has been through it all calmly smiles and tells you to get fifteen hours' sleep and then get used to the chaos. Good advice.

You settle into a small hotel run by a Franco-Jewess who fought in the Six Day War and get used to two weeks of running from press conferences to screenings. Fifteen hundred journalists are registered, the Press Room holds two hundred, but even if you squeeze in you can't see through the photographers hogging the front table. All through this tickertapes are whirring with news of Watergate and kidnappings and murders and famine while everyone in Cannes looks healthy, wealthy, happy and suntanned. So you end each day in the Petit Carlton amidst red wine, Gauloises smoke and Canadians/Norwegians/Germans/French/Swedes talking about fifty-odd feature films in twelve days and you wonder what the hell you're going to write?

(Cannes is institutionalized insanity.)

You're disappointed at having seen only two excellent films out of fifty. You expected brilliant works to be shown daily — masterpieces from all over the world! Forget it. The great majority of films at Cannes were skin-flics screened in the marché; after which came a slew of mediocre films (great for much-needed sleep); commercial films consumed and forgotten; the odd film which flirts with your imagination; and films which are interesting for other, strange reasons.

Skin-flics had grade five dirty jokes for titles (i.e. *Secrets of a Door-to-door Salesman*) and sold better than anything else. Sad, but true. The mediocre films were just embarrassing and most of the hoopla centered around the good commercial movies.

These had the stars, publicity budgets, and Superior Brand directors. Films like *Jeremy*, *Scarecrow*, and *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds* from the States; *O Lucky Man*, *Doll's House*, and *The Hireling* from Great Britain; *La Nuit Américaine* from France; *The Invitation* from Switzerland; *The White Mafia* and *Film of Love and Anarchy* from Italy; and *Visions of Eight* with an international cast of directors. None of these films were very innovative in style, content or technique but some are more outstanding than others.

One fine film was *Scarecrow* by Jerry Schatzberg starring Al Pacino and Gene Hackman with Vilmos Zsigmond on camera. Both actors were splendid — Hackman performing one of the best stripteases ever. Reminiscent of *Midnight Cowboy* but with strong touches of humanity and hope, the film follows two drifters who befriend each other on the road.

Another 'up with humanity' film was documentary-director Arthur Barron's *Jeremy* — a sentimental look at first love, well portrayed by teenagers Robby Benson and Glynis O'Connor. Although brinking on saccharine and lacking deep messages or new insights, *Jeremy* is palatable and technically one of the



best blow-ups from Super 16 to 35mm. That, in itself, is an achievement!

**Man-in-the-Moon-Marigolds** did quite well at Cannes — having the necessary touch of glamour with Paul Newman and Joanne Woodward sharing the limelight. Her strong portrayal of a neurotic woman trying to 'cope' won her the award for Best Actress.

England won more prestige with **O Lucky Man** than with either **A Doll's House** or **The Hireling** (even though the latter split the Grand Prix with **Scarecrow**). Though well constructed, for anyone familiar with Kurt Vonnegut, **Mash**, **Dr. Strangelove**, **Clockwork Orange** or **Hail!** — **O Lucky Man** has little novelty. Perhaps what Lindsay Anderson has best achieved is a tapestry of 60's social and political criticism woven into an energetic, lively, thought-provoking 70's film. Anderson, well-known for the ability to make big features on little budgets, used the same actors in different parts and as strangely recurring characters — a method which doubtless helped the budget but also managed to become an intrinsic part of the plot. At the subsequent conference Anderson cleverly manipulated the arrogant press by being even more arrogant! He hailed his work as an 'epic' of Biblical proportions — brilliantly executed, as was his film.

Truffaut again met expectations with **La Nuit Américaine** — a love ode to Cinema. He takes an affectionate look behind the scenes of feature filmmaking and at the people involved, yet it seems as if you've seen it all before — the vignettes, betrayals, failings of love . . . Definitely nice work, but hailed as a masterpiece mainly by devout fans.

One of the most ambitious projects, **Visions of Eight**, was pieced together from the work of eight different directors. The most enjoyable sequence was Milos Forman's, the most irritating — Michael Pfleghar's section on **The Women**. Condescending and insulting, it deserved every hiss and boo it received.

Mai Zetterling provoked criticism from sports-lovers who felt she was making fun of weight-lifting. She reminded them of her voice-over introduction in which she explained, "I am not interested in sports — I am interested in obsessions." Which is exactly what she captured. **Visions of Eight** was, however, disappointing in its unevenness and maddening disinterest in the political events triggered by the Olympic Games Massacre of 1972.

Lina Wertmüller's **Film of Love and Anarchy** was one of the few political films shown, (see *Women vs. Cannes* in this issue for a detailed write-up). Perhaps the Western world is no longer interested in politics?

There were two films interesting for political reasons only, Carlos Saure's **Anna and the Wolves** (Spain) and Carmelo Bene's **Amleto** (Italy). One director is struggling as an artist in a fascist state, the other in a neo-capitalist state. Saure resubmitted his script three times before being allowed to shoot, and Bene's script was refused outright by the state.

**Anna and the Wolves** is insulting in its simplistic symbolism. For example: an epileptic matriarch representing aristocracy; three brothers representing militarism/fascism, sexual frustration/obsession, and maniacal Christianity; with Anna (Geraldine Chaplin) as the innocent destroyed by powers she thought manageable.

As cinema, **Amleto** is impossible — over two hours' hysterical screaming and yelling while the camera keeps whirling (no shot is over 30 seconds). A totally painful experience.

Nonetheless, the premise that art and politics are interdependent lived up both press conferences. Saure intensely related his tribulations and Bene — proclaiming himself a living protest — pleaded the case of young filmmakers not allowed to make films by nepotistic capitalism (i.e. it's not what you know but who you know).

Highly political exciting cinema came from the Third World. Leaving behind scratched, shaky 16mm prints screened only at leftist meetings, Third World cinema has now become a strong, technically excellent, and artistically serious presence.



Scene from Marco Ferreri's "*La Grande Bouffe*"



Jean Eustache, director of "*La Maman et la Putain*"



Françoise Lebrun, Jean-Pierre Leaud and Bernadette Lafont

Leading this emergence is **Touki-Bouki** (Senegal) by Djibril Diop Mambety. His first scene establishes the painful theme of colonialism and cultural annihilation. While portentous red credits are rolling, the slow and easy rhythm of a young boy driving steer through grassy plains is established. The boy's movements bring him ever closer — his rhythm in tune with the land's. Suddenly, the scene cuts to the steer swiftly being slaughtered by sweating men ankle-deep in blood working under a boss' stare. Blood fills the screen as George Bacher's dynamic camerawork zooms in on death and angrily thrusts glistening Black bodies on screen. Thereafter, the story shifts to two young Senegalese trekking towards a ship for Marseilles and the Beautiful Life of the colonisers. Fast-paced editing

Photo: Henri Bresso



cuts from their own world to ludicrous (in that context) *chansons* and fantasies of 'making it'. The lessons learned are bitter, the visions strong, and **Touki-Bouki** has tremendous impact.

This excellence has more relevance when contrasted to films attempting to create an African Hollywood. **Al Ousfour** (Egypt) could have been a fascinating film of the Arab view of the Six Day War, were it not for the Hollywood-type light-skinned actors with Colgate smiles chosen to play the leads — all so painfully 'different' from everyone else, especially in crowd scenes. The only authenticity maintained is in the folk music score. That's when you realize how basic is the need for cultural identity!

One of the best moves in this direction is **Ganja and Hesse** (USA). Bill Gunn, who previously directed **Blackula**, is emerging from the wave of exploitation films towards a unique Black American Cinema. Although there are still elements of horror/mystery, **Ganja and Hesse** emphasizes racial alienation and resulting cultural schizophrenia. The film is technically uneven (noticeably on indoor shoots) but with well-depicted psychological struggles and remnants of archetypal memories, while the raw strength of Black American music scores the characters' agonies.

Although there were no films questioning the boundaries of celluloid as much as the average short in the Canadian Filmmakers Distribution Centre, there were a few experimental ones — especially when contrasted to the overwhelming number of 'conventional' films. **Bel Ordure** (Beautiful Garbage — France), **La Sourire Vertical** (The Vertical Smile-France), **Sanatorium** (Poland), **La Planète Sauvage** (France) and **Holy Mountain** (Independent) were all experimental; but only by employing surrealism and interesting editing techniques.

**Bel Ordure** splintered time to play with levels of reality. Jean Marboeuf directed this feature which jumped back and forth between the story of a fairly bourgeois couple and the unrelated narration of a clown/minstrel.

Far more experimental, **La Sourire Vertical** filmed a middle-aged historian's psyche. Most of the film consisted of his nightmares, daydreams, dominating fears of castration and of being cuckolded. Catholicism and French History battled for power in the man's thoughts resulting in visions of the Church and the Plague toying with crawling masses, and an hilarious rewrite of the story of Joan of Arc. Director Robert Lapoujade even brought Heironymous Bosch paintings to life to make this one of the best non-linear surrealist works in years. (It is interesting to note, that **La Sourire Vertical** has since been turned down by France's Censor Board for both export and domestic runs. Lapoujade rightly claims that his film is nowhere near being pornographic, and that the Board probably rejected the film's unorthodox and heretical look at the Church and history.)

Wojciech Has based **Sanatorium** on the writings and paintings of Bruno Schulz, a Polish Jew killed by the Nazis. He recreates a long-gone world seeped in Judaic tradition and cultural memories. Has masterfully proves his thesis that one cannot journey back in Time since the Future constantly changes the Past — a fitting and beautiful tribute to Schulz' memory.

Set entirely in a distant future, **La Planète Sauvage** was the only feature-length animation film. It was listed as a French production but most of the animators were Czechoslovakian. A beautiful work done in subtle, muted colors, it is imaginative and deals with basic truths concerning freedom and knowledge.

Also surrealist with powerful imagery, **Holy Mountain** is a "Gospel according to Jodorowsky". Famous for **El Topo** and the rejection of established ways of financing films (this was also paid by Allan Klein's coffers with a neat \$4 million) director/actor Jodorowsky portrays a spiritual Master-Teacher. He collects ten powerful people corrupted to the *n*th degree in various ways and takes them and the audience on a soul-purifying journey ultimately leading to the secrets of know-

ledge and power. **Holy Mountain** is a modern pilgrimage weaving all the major philosophies and teachings of mankind with Jodorowsky's personal visions. Classical visions of hell in contemporary settings are lucidly depicted and masterfully handled to depict inner journeys.

The subsequent press conference was the the most unique at Cannes. Realizing he had no need for a translator, Jodorowsky answered all questions in English, French, Spanish and Esperanto. The Man In Charge, feeling rebuked (after a futile attempt to beckon all 'real journalists' to leave in protest) turned off the entire microphone system! The conference proceeded regardless with Jodorowsky animatedly talking about film, the film industry, himself, and his hopes for changing existing structures through the use of celluloid. Recounting numerous attempts on his life made by Mexicans outraged at 'heretical' sequences, he strongly projected the image of a twentieth century prophet-crusader. One was reminded of another Allan Klein alliance — George Harrison's Bangla Desh Concert — for both men feel that money can lead to power in this world. If the right people get their hands on it, they can change the course of history. A very controversial and dynamic figure — Jodorowsky.

The honor of directing the Most Debated Film belongs to Marco Ferreri for **La Grande Bouffe** (France). The plot is simple: four men, all past forty and respected members of society — 1 pilot, 1 restaurant owner, 1 radio announcer and 1 judge — lock themselves into an elegant mansion and eat themselves to death. (They succeed.) The film graphically illustrates all four grotesque deaths in nauseating color. Well directed and acted (with Marcello Mastroianni among others) but — WHAT DOES IT MEAN? True to form, Ferreri refused to explain. It was fascinating to see the divisions on this one: the French were totally disgusted, the Germans loved it, half the Italian journalists tried to convince everyone that Ferreri wasn't Italian and the other half hailed him as a great master with the definitive work on decadence. I, for one, don't know what to write about **La Grande Bouffe** except that nobody could bring themselves to eat anything for hours after the screening...

By far the most underrated film was Anna Karina's **Vivre Ensemble** (Living Together — France). Most of the initial excitement was due to Godard's still-mythical stature, and it seemed that the greatest criticism of Ms. Karina's first attempt at directing was that it was not Godard-ian enough. The film is no masterpiece, but it was never intended as one. It is a loving film of a couple living together. What is most refreshing about **Vivre Ensemble** is that the characters are real, living in contemporary situations, and their story is simple, human, and understated. Besides directing, Anna Karina wrote the screenplay and played the lead — thus the highly personal subjectivity. It is a gem in the best tradition of the humanism East Europe brought to cinema in the early sixties.

Unfortunately, the East European presence was weak this year. There were good films — **Sanatorium** (mentioned earlier) **Petőfi 73** and **Photograph** (Hungary), and **The Sun Rises Once a Day** (Poland) — but only two hinted at freshness and clarity.

**Drustvena Igra** (Society Games — Yugoslavia) was an 'innocent' film with a strong Godard influence. Director Srdja Karanovic placed an ad in a newspaper asking people what roles they would like to play in the movies. The beginning documents those who responded, who they are and what they'd like to play: a spy, an unhappy youth, a dancer, a jealous husband, etc. Then they act out these roles simultaneously providing some hilarious footage — couples waltzing while spies chase jealous husbands attempting to kill unfaithful wives and so on. As the film progresses, it turns very serious and the presence of East European fatalism takes over. Although the color stock was nothing worth noting, **Drustvena Igra's** free form vivacity was wonderful.

Far more sophisticated and carefully structured is Márta Mészáros' **Szabad Lélegzet** (Free Breathing — Hungary). Written and directed by Mészáros, the film follows a young woman



working in a textile factory and her affair with a University student. His parents, of course, break up the impending marriage — but not before the subjugation of women and sharp class distinctions are clearly unveiled. Beautiful black and white visuals and strong, clear music underline the criticism in each understated scene. A marvelous film!

It was difficult not to be awestruck by Bergman's press conference. Seated on the stage of the great Palais (the Press Room was much too small for this one) were Ingrid Thulin, Harriet Andersson, Kari Sylwan and Ingmar Bergman. This conference was nothing like the others. It was hushed, very dramatic; and Bergman was noticeably nervous — he rarely does this kind of thing. But when the questions started, he became at ease and calmly answered. For example, he was asked why red, black and white were the dominating colors of *Cries and Whispers*. He replied, "As a child, I had always pictured the soul as being hard and black outside and moist red inside. I realize it's very silly, and probably Freudian, but directors are influenced by silly childhood visions . . ." And so on.

Four magnificent actresses, Bergman's sensitive timing and understanding of the power of color all contributed to making *Cries and Whispers* one of the few films to be placed alongside great art and literature.

Bergman explained in a press release, "Would you mind listening to me for a little while? Only a moment. I just want to tell you that I have made a film for you. Perhaps just for you . . . If you ask me whether it's a good film or a bad film, I don't know. All I know is that it is a film dear to my heart. That is why I ask you to see it. I want you to like it."

I've left *La Maman et la Putain* (The Mother and the Whore — France) for the last because it was my favorite film, and because it is very difficult to write about. It is a three-hour black and white film that must be seen. Jean Eustache has written and directed a work which achieves in cinema what

Henry Miller did in literature — an intense look at life as we live it in this century.

*La Maman et la Putain* probes three levels — political realities, societal interaction, and basic individual needs and desires. While the political developments of 20th century France (i.e. Western world) are scrutinized, three people are searching for better ways of living/loving together and throughout, each individual human being desperately tries to crawl out of their lonely voids. Most of the film consists of long, intricately structured monologues with life's contradictions weaving in and around the two women (Bernadette Lafont and Françoise Lebrun) and a man (Jean-Pierre Leaud). The film brilliantly and honestly questions the sexual morés of our 'liberated generation'.

At the press conference, Leaud was asked how he felt about the character he so beautifully portrayed in this film. He answered, "In most films I was always playing an adolescent. In *La Maman et la Putain* I am not yet a complete man, but I am getting very close . . ."

The film does not end. It has an ending, yes. But you leave knowing that nothing is really resolved and maybe nothing was even learned. A unique and troubling film — and one that will be studied for years yet.

Epilogue: After seeing fifty-odd films from all over the world, the most exhilarating feeling was due to the realization that Canadian films are definitely on par with international standards! (See Issue no. 8 for the report on how Canadian films fared.)

This year, the NFB's *Balablock* easily won the award for Best Short Film; and Denys Arcand received rave reviews for *Rejeanne Padovani*. Doubtless, by next year Canada will be in a far better position to compete on every level, but for such a young industry we are doing very well. For myself, it was simply exciting to be part of Canada's presence at Cannes and there are only 39 weeks left until next year's Festival. . . •

# cinematography, principles of a major guide to the technical processes by Leslie Wheeler



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## EDMONTON

**JAMES B. TUSTIAN** (Associate)

— is shooting television commercials and new *Klondike Days* footage for next year's sports, as well as *New Canadian Derby* footage. He is also working on several episodes of *Weekend Alberta*, a travel series for summer television for Travel Alberta — the Alberta Government's Travel Bureau.

*(Editor's Note: Jim Tustian has written a report on what is happening in Edmonton. It appears in the Film News section of this issue, and is titled Words from Part of the West.)*

## MONTREAL

**ROGER MORIDE** — has completed shooting the feature film *Keep it in the Family* directed by Larry Kent and produced by Cinépix/Montéal. He has also completed shooting a one-hour special for television *Psychic Healers of the Philippines*; and three films for the Québec Minister of Education — *Transport*, *ABRI*, and *Planète Babelle*. He is currently shooting commercials for Eaton's and will be working on location in Montréal in September on a feature film.

**RON WEGODA** — completed filming the *CanAm Sports Car Race* for UPITN and the *Royal Tour*, also for UPITN. He is currently doing general news coverage for *CBC News Montreal* and the *Canadian Open Golf Championship* for UPITN. He is also covering the Commonwealth Prime Ministers' Conference and the second Royal Visit in Ottawa for UPITN; and will be shooting the *Canadian Grand Prix* in September and the *International Tuna Cup Match* in Yarmouth, Nova Scotia for UPITN.

## TORONTO

**NORMAN C. ALLIN** — has completed two one-hour dramas for CBC's *Anthology Series*; *Welcome Stranger* directed by Rudi Dorn and starring Horst Buchhorst, and *Hands of Man* directed by Kirk Jones and starring Trudy Young. He is currently shooting two school nature studies, and will be working on the *Anthology Series* again after his August vacation.

**ROBERT V. BOCKING** is shooting nature films for Keg Productions Limited and will continue working on various productions for the same company.

**MATT G. CHROMECKI** (Affiliate) —

has started shooting and directing three shorts for Ravens Film Productions — *Cut-off*, *Mother I* and *Mother II*.

**STANLEY CLINTON** — completed *Parachuting* for the *How it Happens* series, and *Sea Rescue*. He was also in Hollywood to film next season's CBC programme promos. Upcoming assignments include filming the *Glenn Gould Special* for O.R.T.F.

**DOUGLAS W. CONNELL** (Affiliate) — was Focus Puller on CBC's production of Pierre Berton's *National Dream* which consisted of eight one-hour shows. He is presently Focus Puller on the CBS television movie produced by Universal called *The Girl Who Cried Murder*.

**BRIAN HEBB** (Affiliate) — recently completed work for CBC's *Man Alive* series; *Easter in Moldavia* shot in Romania; and *Children's Programmes* for *How It Happens*. He will be shooting the Toronto portion of the *Jon Vickers Special* for CBC Vancouver.

**WILLIAM DUNN** (Affiliate) — completed working on *Tan Kukul*, a half-hour documentary on the Mayan civilization in Mexico's Yucatan. He also shot three shorts made out of the Mexican material, together with Elsa Guarda — sound recording, and John Marc Davies — editing.

**KEN GREGG** — completed four weeks' shooting in Israel for CBC's 90 minute dramatized documentary on the three religions of Jerusalem — *Next Year in Jerusalem*. He is now working on a two-hour CBC documentary on the history of ships, *To The Sea in Ships*, involving 9 weeks of filming with locations in 7 countries and the East coast of North America. His next assignment will be the concluding portion of *Seton's Manitoba*, a one-hour dramatized documentary for the CBC on Ernest Thompson Seton's years in Manitoba.

**BRIAN HOLMES** — has opened his own optical house, *VIDefx*, in January offering a full range of services in optical effects and animation. He writes, "I have been a member of the CSC since about '59 and have usually been on staff or involved in optical effects and animation. *Assignments* therefore hardly describes my day-to-day activities and possibly many members have this problem. The few with the really active schedules probably are not even in town

to receive their mail! . . . So I suppose this (*VIDefx*) is both my current and upcoming assignment!"

**DAVID R. KELLY** — is currently shooting *The White Dawn*.

**RICHARD LEITERMAN** — terminated shooting on 3 shows for the NFB *Western Series* in northern Saskatchewan and Alberta, working with directors Les Rose and Don Brittain. He is currently directing on a new Navy Recruiting film for the Canadian government with locations in Halifax and Vancouver. Upcoming assignments? Maybe features, maybe documentaries, maybe holidays . . .

**MIKLOS M. LENTE** — has completed work on commercials, and is currently shooting *The Inbreaker* for Bob Elliott Productions in Vancouver. Shooting for this feature is taking place in Alert Bay Vancouver Island. His next assignment will be another feature, *The Apprenticeship of Duddy Kravitz* (written by Mordecai Richler) for Cinémidie in Montreal. Shooting is planned for September and October.

**HARRY MAKIN** — has completed shooting *The National Dream* for CBC, directed by Eric Till and produced by Jim Murray. He is currently working on *The Girl Who Cried Murder* — the CBC-Universal Movie of The Week directed by Hershel Daugherty and produced by Bill Fry.

**JAMES MERCER** — completed shooting footage on sex realignment surgery in New York. He is currently working on the *Anti-Dote* series for OECA, *Dr. Best* for CBC, and *Viet Nam* (again!) for CTV. Upcoming assignments will include new W-5 items for the 1973/74 season.

**REGINALD MORRIS** — completed shooting *Toronto the Good* for the Ontario Place Corporation, *The Big Apple* for C.P. Rail, and *Multiple Sclerosis* for Southam Videotel. He is currently shooting commercials for TDF with more commercials in the future.

**DAVID M. OSTRICKER** (Associate) — completed an industrial film for Imperial Oil, and the *Queen's Plate Sports Spectacular* for Insight Productions. He is currently directing and lensing *Touch the Sky*, a half-hour documentary for Hobel-Leiterman's new CTV series *Target the Impossible*; and a show on outdoor education featuring North



America's most advanced school — Mac-Skinning Natural Science School — outside of Ottawa.

**ROLAND K. PIRKER** (Affiliate) — was cameraman on a 16mm 19 1/2 minute color film on retarded children learning to ski in Huntsville-Tali-Ho called *We Can Ski*. This film has been sold to the CBC. He is currently director/cameraman on a color, 16mm 7 1/2 minute film on old order Mennonites in Waterloo County, called *Die Stillen im Lande-Mennonites*. He will soon be director/cameraman on another 16mm color film (approximately 10 minutes) called *Racedriver* — about a car-race-driver who races only for his own enjoyment and hobby.

**M. JACKSON SAMUELS** — was Director of Photography on a one-hour 35mm movie for television, *Pinocchio*, in Eastman color for Intercom Productions. He has also completed shooting *Noxema* commercials with Rich Little, produced by Pluperfect Productions; and a 16mm, color, half-hour documentary for OECA on the Ryerson Film Unit. He is currently on locations in London, England for Visual Productions.

**GEORGE THOMSON** (Affiliate) — has completed a 15 minute corporate film for Electrohome, and is currently shooting *Thordon*, a sales promotion film for T-G Limited. His next assignment will be a promotional film for the Ontario Rail Association dealing with their efforts at steam train restoration.

**FRANK VALERT** (Associate) — is wrighting a treatment for a feature film with *Why!* as its working title.

## WINNIPEG

**MURRAY TREPEL** (Affiliate) — has just finished shooting a feature film in 16mm and 7252 stock. The working title is *Deadly Mission* and all shooting was done on Manitoba locations ranging from the Carberry Desert to downtown Winnipeg. A 35mm print will be released sometime this fall.

## ROY TASH NEWS FILM AWARD

It's the Roy Tash Film Award and it takes the form of a gold-plated motion picture camera valued at \$2,000.

The trophy, now being awarded for the third time, is named for veteran newsreel cameraman, Roy Tash. Roy, who is retired now, spent more than

half a century shooting news events throughout Canada. One of Roy's old cameras, (an Eyemo 35mm) was obtained by Bell and Howell of Canada Limited, who had it gold-plated and donated to the Society. A plate on the side of the trophy will be inscribed with the name of each year's winner. The winner will also receive a personally engraved plaque.

Prime Minister Trudeau presented the Award to Alphee Moreau, cameraman for CHCH T.V., (Hamilton) in their Ottawa bureau. Mr. Moreau won this award for his filming during the state visit of Premier Alexi Kosygin of the U.S.S.R., when on the afternoon of Monday, October 18, 1971, a man emerged from the crowds in front of the Parliament Buildings on Parliament Hill and tried to strangle the Premier.

Last year's winner was Phillip Pendry, CBC T.V., London, England who won the award for his film on the Northern Ireland situation.

The contest is open to all Canadian cameramen at a fee of \$5.00 for CSC members, and \$10.00 for non-members. Entries of Silent or Sound, Colour or Black and White, Originals or Duplicates must have been used.

News film entered in the contest will be assessed on a scale of 100 points, made up of 50 points for photography, 25 for news sense and 25 for artistic ability.

*From left to right — Roy Tash, Pierre Trudeau, Alphee Moreau and Bob Crone at the presentation.*



## Filming the Queen's Plate for the Ontario Jockey Club

Pen Densham of Insight Productions put together a "super crew" to cover the Queen's Plate race with eight cameramen picked for their ability to give a special view of an unrepeatable event.

The whole shoot went very smoothly — even though the sun was in and out like a yo-yo all that day. They've ended up with some beautiful and satisfying footage covering every detail of the event.

Janet Good, our lady of the lenses, supplied the equipment, and only one zoom stick was missing!

The crew on the shoot were: Chris Slagter CSC, Bob Brooks CSC, Bob New, Pen Densham, Lance Carlson, sound lady Aerlyn Weissman, David Ostriker (Associate CSC), Jerry Fijalkowski, and George Sebb.

**RAY JONES** — a long time employee of the National Film Board died suddenly while a patient in a Montreal hospital at the age of 52. He was a well known, gentle and amiable man, dedicated to his role as cinematographer and also nursed a great interest in fostering under-privileged children.

He left the camera department of the National Film Board and made a large contribution to the establishment of a news-reel department at the Board. His passing is much regretted by members of the Film Board and all those who had the pleasure of his company.



# DIRECTORS GUILD OF CANADA

Suite 815, 22 Front St. W.,

Dear Members:

The Guild is pleased to announce that discussions with the O.E.C.A. Producers' Association have now been concluded, and we extend a warm welcome to our new director members:

HARRY FISCHBACH, EDWARD REGAN, JEAN-CLAUDE ROBOLY, WALLY LONGUL, KEN MACKAY, ROBERT ENNIS, CAROLYN ARMSTRONG, AL BROWN, GLADYS RICHARDS, GERALD BEAN, JOHN LABOW, IAN MORRIS, JEREMY DORN POLLOCK, ROBERT WOOD, MICHAEL PAUL MARQUARDT, ANTHONY (TONY) SNOWSILL, J. FINDLAY SLEIGH, J. KARL PARENT and GEORGES TREMBLAY. A warm welcome also to director member GABOR APOR.

## ON THE PRODUCTION SCENE

MARILY STONEHOUSE set as Production Manager for "POLICE SURGEON" with TONY LUCIBELLO, SCOTT MAITLAND and JOHN ECKERT handling the A.D. chores. GERRY MAYER and JOHN LUCAS handling director chores on the initial episodes. LIZ BUTTERFIELD, production manager. TONY THATCHER, SAM JEPH-COTT, JOE KELLNER working JOHN TRENT'S FEATURE, "A DAY IN THE COUNTRY" for Quadrant Films now shooting in Toronto. GORD ROBINSON, ROB IVESON and ERNIE TOMLINSON in the midst of production on the "MOVIE OF THE WEEK" shoot for Agincourt Films. MORLEY MARKSON in production with "KILLING TIME" — JOHN BOARD and PHIL MCPHERAN working this one. MILAD BESSADA hoping to get into production this summer with "A QUIET DAY IN BELFAST." RENE BONNIERE back from stint in Europe for HOBEL-LEITERMAN. GEORGE BLOOMFIELD, DON WILDER, working "CHILD UNDER A LEAF" now shooting in Montreal. BOB LINNELL, JIM SCOTT, SCOTT MAIT-

LAND, GEORGE MARGELLOS have just wrapped feature, "CHRISTINE", shot on location in B.C. GORD MACDONALD and GIL TAYLOR have just wrapped "PINOCCHIO" shot at Lakeshore Studios in Toronto. GORD MACDONALD now headed for B.C. to handle the A.D. chores for GEORGE MCCOWAN'S new film prepping there. JIM MARGELLOS working this one. Balance of crew still t.b.a. ERIC TILL and RICK THOMPSON working "NATIONAL DREAM." DICK GILBERT, PETER CARTER, GRAHAM PARKER, FRANK PHILLIPS, GARY FLANAGAN, GARY LEAROYD, BRIAN WALKER working the current CBC series. COLIN SMITH set to direct summer ALASKA shoot for Imperial Oil. UNIVERSAL into B.C. area for six day shoot. JIM SCOTT working, director in on Guild Permit. DISNEY also in to B.C. on 4 to 6 week shoot. Guild's West Coast office crewing. Still no definite Go Date on the Toronto portion of the "ONE HUNDRED DOLLAR MISUNDERSTANDING" shoot filming under Eady Plan. PETER CARTER and JULIUS KOHANYI set for DOYLE, DANE and BERBACH shoots. LARRY DANE has received a conditional go-ahead from CFDC for his summer feature plans. More when details are finalized. It now appears a "NO GO" for the August Warner Brothers shoot being touted for the Toronto area. Apparently new U.S. tax regulations make it very unprofitable for features scripted for the U.S. to shoot outside the country. The script in question called for New England settings.

## CRTC TO RULE ON CANADIAN CONTENT FOR COMMERCIALS

In a statement to the Senate Committee on Transportation and Communications July 12, Pierre Juneau, chairman of the Canadian Radio Television Commission, said that "the situation now calls for formal regulatory action."

Mr. Juneau stated it would take some time before the CRTC rules for commercials would be made final. The proposals must be formulated, arguments heard from those affected, and then the final regulation. The effective date being guesstimated as September of 1974. In reply to questions regarding the possibility of advertisers taking their business to U.S. stations close to the border, Mr. Juneau stated that amendments to the Income Tax Act removing tax deductions for advertising dollars spent in the United States would serve to prevent this.

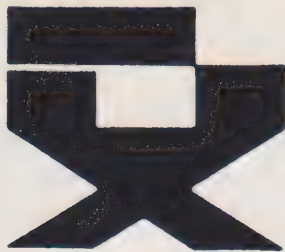
## FESTIVALS

Application forms are now available from the Festivals Office, Department of the Secretary of State in Ottawa, for those wishing to participate in the 17TH ANNUAL SAN FRANCISCO INTERNATIONAL FILM FESTIVAL (OCTOBER 17-28); the XVTH INTERNATIONAL WEEK OF CINEMA IN COLOUR, Barcelona, Spain (OCTOBER 13-21); EIGHTH TEHRAN INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN AND YOUNG ADULTS (October 31 - November 7); XI INTERNATIONAL FESTIVAL OF CHILDREN'S FILMS (September 9 - 15); THE CHICAGO INTERNATIONAL FILM FESTIVAL (November 2-12); and THE THIRD INTERNATIONAL FESTIVAL OF CINEMA IN 16mm to be held in Montreal (October 23 - 28). FILM-EXPO, the Canadian and International Film Exposition, will take place in the Theatre of the National Arts Centre in Ottawa from October 15th to 27th. FILMEXPO has been granted recognition as a non-competitive Film Festival by the International Federation of Film Producers Associations.

## ON THE AGENCY SCENE

Former account executive with McCann-Erickson, ANGUS BALDWIN has joined Young and Rubicam, Toron-





Toronto 116 Ontario (416) 364-0122

to, as account manager — HENRY ROSS has been appointed Senior Vice-President, Director of Industry, Government and Corporate Affairs for F. H. Hayhurst Co. Limited. — ALFRED GALLO, account supervisor; JUDITH BROADWAY, broadcast producer, and MARGARET RYE, media supervisor, have joined MCCONNELL Advertising's Toronto staff. MARILYN PARIS has joined McConnell's LookHear Productions subsidiary in Montreal as a producer. — GERRY LEMON of Foster Advertising has been named director of administration for the Ontario Division. He continues to function as assistant to the President. — At Morris Saffer Advertising, Toronto, DAVID HIMELFARB has been appointed creative director; HARVEY GRAFF, creative director, radio and tv, and PHIL BRISTOW, production director. DIANE COLE will handle pr director chores for the agency. The London Life Insurance account, estimated at \$650,000, has been picked up by Goodis, Goldberg Soren, Toronto — H. J. Heinz, Toronto, is entering the frozen food market and is launching a mammoth advertising campaign. Account is being handled by John Reynolds Advertising, Toronto — MacLaren Advertising, Montreal, has picked up the \$300,000 account of Lever Brothers meat packing subsidiary, N. Bourassa. — Tele-Direct, the company formed by Bell Canada to handle its Yellow Pages, has moved its advertising account to McKim, Benton and Bowles, Montreal. — Cockfield Brown, Toronto, has purchased McCall Advertising, London and merged the agency with Cockfield earlier this month.

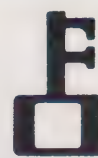
A fuller report on the CRTC Commercial situation, together with a report on the most recent meeting of the CFDC Advisory Board is being mailed to members.

*Kindest regards,  
Evelyn McCartney  
Executive Secretary*



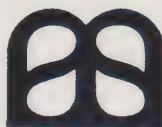
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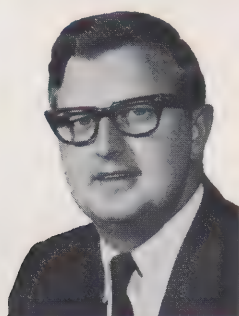
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# NABET-AFC LOCAL-700 FREELANCE



105 Carlton Street, Suite 31, Toronto 200, Ontario



Doug Stewart, President of NABET Local 700, announced that Mr. Kenneth A. Steel has been appointed business representative effective September 1st, 1973.

Ken has been on the NABET staff for the past eight years as an international representative and currently is the regional director. He has wide experience in the negotiation of collective agreements, contract administration and the organization of members.

Other Local 700 executives are as follows:

Vice-President/John Pashley

Secretary/Jacques Bradette

Treasurer/Paul Tayler

Film Camera Representative/David Ostriker

Other Film Categories/Patrick Spence-Thomas

Video Tape Representative/Don Walker

Dual Medium Representative/Ken Freeman

Bill Breen, one of NABET's makeup artists, who has been working on the

Pierre Berton Show for many years, writes to tell us a little about the current series being produced by Berton:

"If you think that Canadian history is dull, My Country will change your mind.

Thanks to Global Television we'll be able to see this poorly publicized subject come to life as Pierre Berton strings a yarn as only he can do — giving drama to our dreary past.

Unsung heroes of the early days begin to breathe again as Berton rattles their bones, and you live for a while with the people who faced what Canada has to offer to those strong enough to take it.

Be sure to see it. My Country is a history lesson that you won't forget."

Produced by Elsa Franklin and Directed by Mike Rothery, the crew was as follows:

Script Assistant/Tessa Edwards

Floor Director/Al O'Malley

Video Operator/Chesley Smith

Switcher/John Poreitis

Audio/Ken Peebles

Booms/John Hackett and Doug Stewart

Make-up/Bill Breen

Camera/John Pashley, Richard Cable and Don Walker

Lighting Director/Frank Singers

Best Boy/ Peter Herman

Props/ Lee Wright and Bob Wells

Facilities were supplied by VTR Productions.

Jacques Bradette has returned from Prince Edward Island where he has been involved in *Joey* — a stage production, at the Festival Theatre.

## NABET man follows Queen's tour

They came from Australia, England, West Germany, United States, Québec and Ontario to carry to some 100 million people pictures of a lady stepping out of a plane on June 25th at Malton Airport and walking through the crowds of Ontario, P.E.I., Saskatchewan and Alberta.

This lady is the Queen of England and carries a great following wherever she goes.

There were 60 to 70 people with Press Badges who would arrive at the last minute and set up cameras and microphones in front of the crowd who had been waiting to see the Queen for hours. This would create friction once in a while but the cooperation was good.

The tour was very uneventful but there was a sort of latent excitement among all of us. We had to follow her everywhere she went just in case something would happen; and that meant a lot of getting in and out of buses and press briefings and very little sleep. But it was all worth it: after all — where else do you have the opportunity to work and travel for two weeks with your fellow reporters, photographers, cameramen and soundmen from all those different countries? And that was an event by itself!

## Disposal of 16 mm Black and White Raw Film Stock in Original Boxes

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|-----------|-------------|-------------|--------------|
| 7222      | 425         | 171         | —            |
| 7224      | 131         | 31          | —            |
| 7231      | 210         | 143         | 5            |

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|      |     |    |    |
|------|-----|----|----|
| 7276 | 147 | 58 | —  |
| 7277 | 4   | 7  | —  |
| 7278 | 54  | 96 | 34 |

Those interested in purchasing this footage should communicate their offers in writing by October 1, 1973 to:

### Purchasing Agent

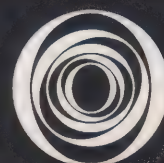
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That's not all Kingsway carries either. We've added Bauer, Muray, P.A.G., Precision, plus many other fine lines to our post-production equipment.

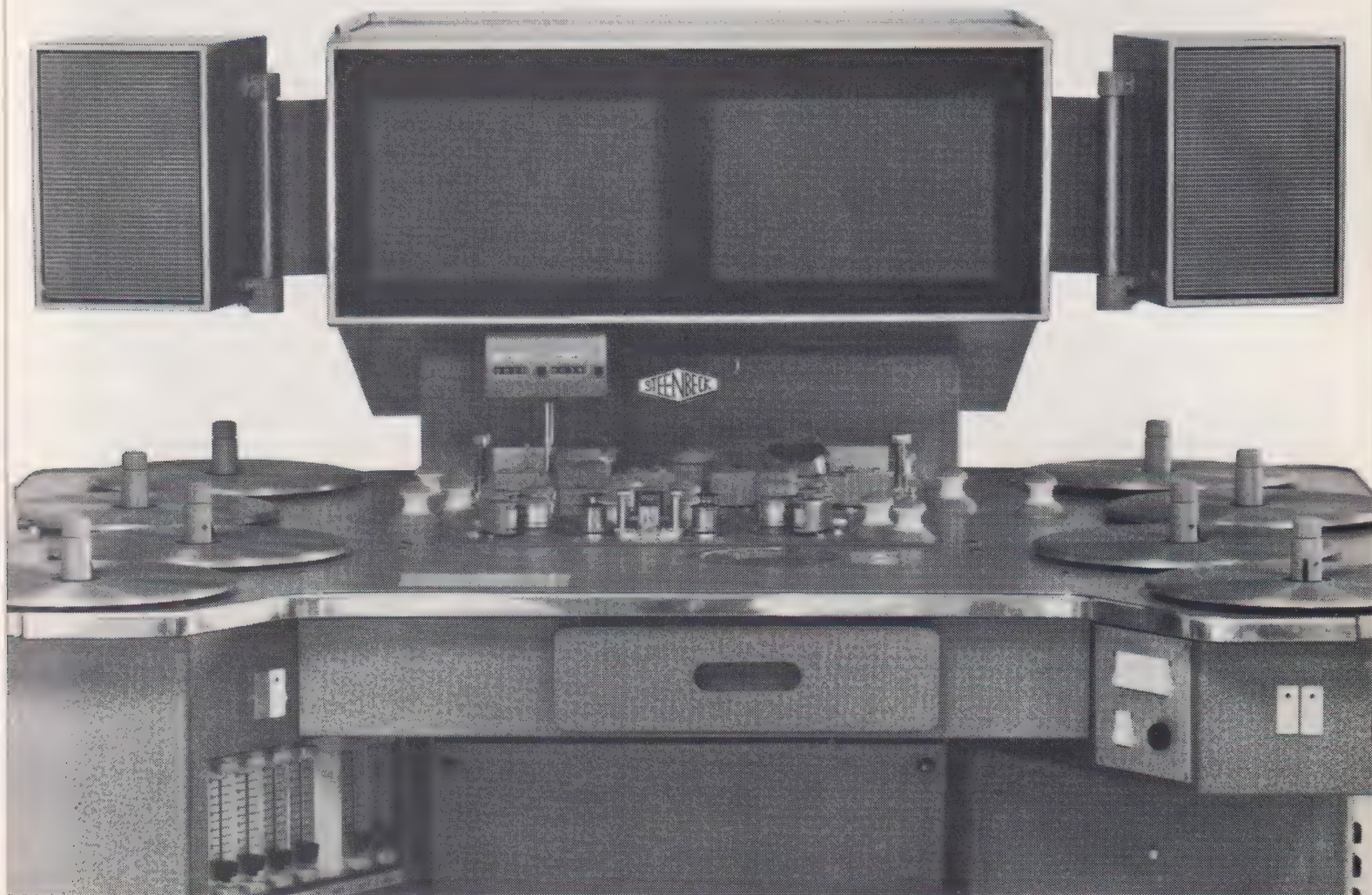
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## CFE News

I have just spent a little while reading through some previous issues of Cinema Canada and I noticed that, in the CFE News section, I have made considerable mention of the new Canadian Professional Film Directory and that you would 'have a copy soon.'

Thank you all for being so patient because the 'soon' turned out to be 'later.' I assure you that the delay was not by choice but by necessity as so many factors go into compiling all the information that people rightly expect to be contained in such a publication. By this time, everyone entitled to a free copy should have received it. If you haven't got yours yet, write: Filmcraft, 116 Earlton Road, Agincourt, Ontario, M1T 2R6, and I'll try to remedy the situation for you. If you are not a member of one of the contributing organizations, and would like a copy, please send \$2.00 to the same address and a copy will be sent by return mail. The postage is included in the price.

I was recently informed that a number of members have been omitted, by accident, from the original listings in the directory so I have found it necessary to have a supplement printed of which copies are either on the way to you or will be sent out shortly. In the supplement, I have also updated other listings and have included changes of address and new telephone numbers where I have been informed of them.

Guild business? Not too much is happening at present owing to the annual summer recess, although the Executive still meets on a monthly basis. The next general membership meeting is planned for Monday, 24th September. Details have not been finalized as yet but all members will be notified, hopefully in time(?), as soon as possible. At the time of writing, we are busy arranging details of our annual CFE Awards to be presented at the Dinner and Dance which will be held in November. If you have a film which you would like to enter, in any category, please write or telephone a member of the Executive, (details in the directory), immediately.

One of the things that we, the Executive, have been discussing, is the old problem of members (and others) who do a particular job for an agreed amount and, after satisfactory completion, find that they cannot obtain payment. It is not a simple matter to remedy as some of you have found out (join the club). As part of a solution, we

hope to establish some sort of 'black list' that members can refer to before agreeing to work for a producer. Because of legal complications, we can't actually publish such a list, but if we can set up a situation whereby a particular person holds the list and passes out information about certain producers; then it may become a case of 'forewarned is forearmed' and all you will have to do then, is decide whether, or not, to accept an assignment. Its success will depend largely on your cooperation in supplying information to allow us to prepare such a list. More about that when further investigations have been made.

I'm sorry folks, but, this it it! Many times in the past I have asked for contributions from members and for some kind person to take over writing this column. I am sure that one of you is far more able to write than I am and, frankly, I am just too busy to continue with it. So, I have to attempt to force a situation — this is the last time I shall be writing for you, apart from possible occasional contributions. Any volunteer, please apply to the Guild immediately or, I'm afraid, there may be a blank space here in future.

Thank you all for your attention in the past, and, particular thanks to David Adolphus cfe who has been the only consistent contributor.

Yours very sincerely,  
Phil Auguste cfe

*Look what happens to those who remain*



*film editors for too long!*

MAURICE ROOTES was a favourite with many people in the industry during his two and a half years in Canada as Supervising Editor on Forest Rangers and Seaway, so I thought some might like to see the picture of him that Jerry

Quinney (Alex L. Clark Ltd.) took on a recent trip to England, and hear what Maurice is up to now.

His years of "COPING" are over. Maurice decided to chuck it all in and become a country squire. He bought a couple of old houses, fixed them up and is renting them out. He then retired to an ancient farm in a part of England that juts out into Wales. He, his wife Nina, and their son Marcus are thoroughly enjoying country life and are having a ball fixing up the farm house. According to Jerry Quinney, the life style suits them to the hilt!

...and they lived happily ever after! I'm sure there's a lesson in that for a few of us!

— George R. Appleby cfe

## FILM COCKTAILS

*Episode No. 3*

### Flying Drunks

The cameraman squinted knowingly into the sky, pointed his Arriflex, & shot several small planes. He would have shot more, but the strain of holding his zoom lens & a half empty beer bottle, became too much for him. No matter, it was practice day; tomorrow was the real thing. Right now the cameraman needed his drink.

The film director secretly phoned the local TV station to have the cameraman replaced, but there was no one else available. He now has a problem. The director (actually a sports TV production assistant) would not accept failure. He decided to buy the film crew a few drinks that evening, to get them in the right frame of mind for race day. (Starting with a hangover?)

The Navelcoke air races are held every year with the aid of North America's finest stunt flyers. The event takes two days, the first of which is for qualifying & practice.

The film crew had awaited the arrival of the producer. A production assistant showed up instead. The producer, remained in Toronto where no film work was being done. If you read the previous episodes, you may think the producer was running away from his film duties. This was not the case. He had to produce an hour & a half of coast to coast sports television every week, with next to no money. It can't be done of course, & the audience ratings proved it.

Navelcoke was warmer than usual, & it was summer. The film director was prepared, & held his belated production



meeting in an air conditioned tavern, & stoned three bird brains with five rounds. He then suggested they get a good night's rest, & be ready early for the races. However, the cameraman, his assistant, & the soundman remained in the tavern until the police arrived.

The sun shot through a chink in the motel room curtain like a laser beam. There was a knock on the door, followed by a muffled voice, & the director rose from his bed like a hippopotamus rising out of the ooze.

By the time the first planes lifted off the air strip, the director realised his film was visually in trouble. Only the soundman had arrived, & his story was full of fuzz.

Still not able to accept failure, the director drove to the local Police Station. They would not release the cameraman because in his hammered state, he had nailed a copper. The police, however, did release the assistant who was helped out to the car.

The film crew felt badly about their sins, & in repentance worked like dogs; the camera at one end of the field, & the sound man at the other.

Meanwhile, in Toronto the film editors were looking for work. When the Navelcoke footage arrived, it was placed quietly in a box in the producers office. The months rolled by without a care, then it hit.

All of a sudden films came out of the woodwork. The Navelcoke box was dusted off & presented to one of the now overworked film editors. The production assistant (who directed the shoot) outlined the story until the editor saw the date on the film. Realising that it could have been edited when there was no work, he blew his stack at the production assistant & the producer. It was like belching hot air at two balloons. They left & got high.

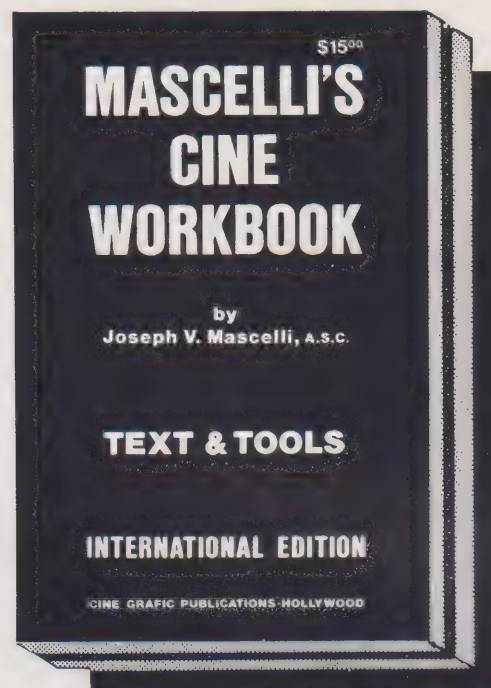
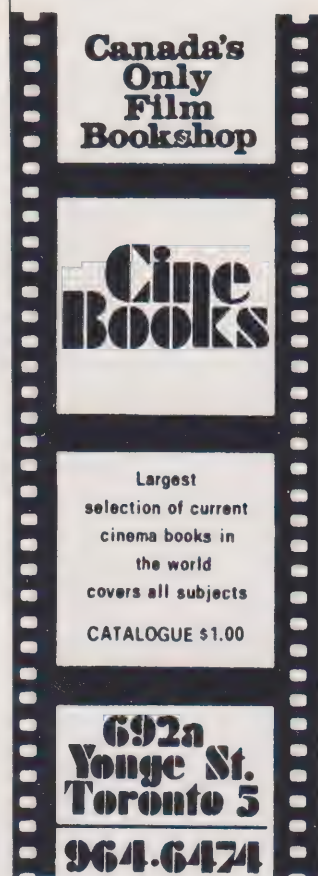
Only one part of the film was unusable, & that was the air race itself. No one in the sports department was able to tell which plane was which. On the basis that the audience wouldn't know either, the editor prepared a mostly musical item, & he was privately complimented for it. Although the film played coast to coast, the biggest audience would be in Navelcoke. But, based on a wide survey, there was found to be no audience reaction.

The series may soon be given to the Eskimos, some of whom, Lord help them, may become film editors.

— David Adolphus CFE

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# TORONTO FILMMAKERS' CO-OP

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(416) 922 5706

Minutes from the biggish General Meeting of the Toronto Film-Maker's Co-Op July 16th/73.

The biggish meeting consisted of about forty people gathered together in the second floor lounge at Rochdale College. It opened with remarks by the Executive Committee on decisions that had been made over the past few months regarding the role of the Co-Ordinator, namely that Susan Sutherland had been named interim Co-ordinator until September or the next general meeting, whichever comes first. At that time applications would be solicited from members or elsewhere for the position. Then a rundown was made as to the whereabouts of various committee members and we were informed that several had resigned their positions, specifically Jim Murphy resigned as Chairman, David Peebles who had been in charge of space, and Frank Nissen who was running the workshops. It was later decided by unanimous vote that Chuck Lapp was elected to take care of workshops, and Jerry McNabb was to occupy dual position as fund raiser in charge of space.

A Co-Ordinator's report informed the meeting that we had received \$2,000 from the City Council and \$5,000 from POCA. Of this it was decided to designate \$600 to workshops — to pay those who were conducting these workshops and a salary for the person who arranged them, who turned out to be Chuck Lapp. Equipment was allocated another \$1,000 at the direction of Raphael and the Co-ordinator. The Co-Op paid \$200 to join the Council of Canadian Filmmakers, with no objections from the members because it is an obvious worthwhile cause. We had a visit from the tax man who decided we owe the federal government \$2,100 in back taxes because we weren't federally exempt after all, due to the nature of our business. But, we do have a lawyer looking into the finer details in an attempt to have that amount lowered.

Chuck Lapp then gave a report on the workshops. Kirwan Cox reported on the script-reading contest. The readers, who included John Hofsess, Bob Fothergill, Martin Lavut, Don Owen, Peter Rowe and Ron Kelly among others decided on a script by Michael Hoare. He said that there is a possibility of POCA financing rewrites of feature scripts with them providing an experienced writer to help out. If this takes

place we will have a polished script together for the next CFDC deadline.

Sandra Gathercole, the Co-Op's representative on the CCFM, spoke next mentioning again that the Co-Op had paid the \$200 approved by the Executive Committee to the CCFM for an institutional membership. She gave a brief explanation of that organization, its various projects and commented on its general membership.

David Tompkins informed the meeting that the Canada Council had asked for a proposal from us so that they could get an idea of how we would spend \$50,000 were we to get a grant to cover equipment and a theatre. Further details will be discussed after the results are back from a group of film people who met in the Gaspé August 5th through the 10th. Charles Gagnon, Jacques Godbout, Peter Rowe, Kirk Tougas, Mireille Dansereau, Werner Alen, Penni Jaques, Susanne Lemoyne-Rivard and David Tompkins were in attendance.

There followed a discussion of space and possibilities but no conclusion was reached at that time.

Again it was decided that more members had to contribute to Rushes if it were to be a 'success'.

— Susan Sutherland

The TOFC is super active these days. People are neg cutting, rough cutting, and just plain cutting in the Co-op editing room.

— Jim Anderson has been slicing into the workprint of his **Hands Off — Road Film**.

— Raphael Bendahan has just finished two films — **Ennui** and **Final News Report**.

— The Further Adventures of **Rodney Rodent** is being neg cut by a new co-op member, Marty Tenney — formerly of Toronto now attending the School of Visual Arts in New York City. Marty is in Toronto for the summer, finishing up **Rodney**... and will head back to the "School" in the fall.

— Chuck Lapp is rushing to finish a rough cut of his film, tentatively titled **Working Title** for submission to the Ontario Arts Council.

— Keith Lock is shooting a film called **Buck Lake** which is about his farm commune at the lake.

— Michael Hoare just picked an

answer print for **Bus Station** but at this writing, hasn't screened it yet at the Co-op.

— Dennis Zahoruk is in the middle of shooting **The Shakespeare Murders** and keeps bringing in that stock. The film is a short feature murder mystery which has a cast of eleven and a crew of seventeen.

— Vince Marchese has finished shooting a University of Toronto sponsored film called **Waves and Faces from the Clouds** and gives the following description of the film:

*A series of 'internal' images appearing and disappearing as the protagonist turns his thoughts toward and away from them. The main themes deal with the fear of approaching old age and haunting memories of childhood. An underlying theme is that of the decadence of modern society which prompts the protagonist to contemplate not a physical but a spiritual suicide.*

— Patricia Gruben has been editing a film to submit to the Ontario Arts Council for a grant consideration. She is also working on Morley Markson's feature — **Killing Time** — one of the few being shot in Toronto this summer.

## Workshop Notes

Three co-op workshops are now underway for the summer season. Clive Smith of Nelvana Productions is giving an animation workshop on Wednesday evenings. Discussions of animation techniques and demonstrations of hardware make up the greater part of the workshop, along with screenings of animation films.

John Foster CSC, a documentary cameraman working freelance in Toronto, is conducting a Camera Workshop at his home on Tuesday evenings. John has been screening some of his own work and discussing approaches to the art of the camera — along with demonstrating various hardware techniques such as: how to load an Eclair.

Sandy MacDonald — freelance Toronto soundman — led an intensive two-day sound workshop on July 20-21 at his home. Many good reports were heard from the participants!

An Editing Workshop conducted by the Editors Guild will be starting around the middle of August. All interested should contact the Co-op at the above address. ●

— Chuck Lapp



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# FILM REVIEW

## Come on Children

After *Warrendale* (1966) and *A Married Couple* (1968-9) everyone was curious about Allan King's new film. Under the working title "Youth" it was described as "a semi-improvisational film on drugs and their use among young people" in a 1970 Canadian Film Institute booklet on King.

And in a way, that's what it is, although when retitled as *Come On Children* (1972) and shown in March 1973 at the Ontario Film Theatre, King seemed to disclaim this as his full intent. He preferred to consider the film simply a sympathetic look at the ten young people that he chose to live in an Ontario farmhouse for ten weeks, observing what they discovered about themselves, how they developed during that short, free time, and how they lived.

This hypothetical situation was developed in answer to the often heard *If only* comments King encountered in interviewing young people for his film: "*If only* we weren't hassled," and "*If only* we could get out of the city..." He selected five boys and five girls "almost as one would choose characters for a drama, looking for different emotional characteristics" to see what they would do with an unhassled country experience. Then he left Bill Brayne (who shot *Warrendale*) in charge of the camera, and withdrew to let natural consequences and time produce the matter of his film.

In this way King's work is like that of an artist working in Conceptual or Found Art, where a photo documentation is often used as the visual record of an object's changes under the effect of time and chance and natural laws, and it is vital that the artist not interfere once these forces have begun to operate on his original concept.

King also attempts not to intervene once filming is underway; he likes to provide a situation in which things can be drawn out or emerge rather than try to arrange the material himself.

If *Warrendale* is like Found Art, then *Come On Children* represents a development toward Conceptual Art. King has arranged his subject and its environment almost totally so that they can be observed while time, chance and the variabilities of personality act on them. His documentation is his film. Unfortunately his camera is not impartial and his editing is extensive. To be within the frame of these art forms I suppose an

automated camera that took completely candid film over regular periods would be required. And no editing. King at least does his best to remove himself from these aspects of the work, by hiring an expert cameraman (Brayne or Leiterman) and editor (Arla Saare).

There are fiction films and animated films and films that document, sometimes called Documentaries or *Cinéma vérité*. King calls his work Actuality Dramas. I think I'd prefer to call this latter group Direct Cinema. At any rate, whatever it is called, it must obey certain laws of integrity in order to be believable, because if it isn't believable, if it isn't truthful, it becomes exploitative, voyeuristic and worthless.

If you don't mind, I'd like to digress and look at some of these necessary *vérités* and how King adheres to them in his films.

Honesty of subject matter requires that the audience must be clearly aware of the precise extent to which the subject has been set-up or manipulated. Much of the strength of *Warrendale* is in this. *Warrendale* existed, and what existed was filmed, without interference. *A Married Couple* were in reality a married couple too, however the sophistication of their responses to an audience did slightly change or telescope the nature of their actions and reactions. *Come On Children* involves people not doing anything they wouldn't otherwise do, perhaps, but as their involvement is invented rather than natural and organic, and much of what they do is not seen, unbalancing the effect of what is seen, there is a weakness in this respect in the film.

Honesty of time, both historical and sequential, seems essential. Historically, it's true, Flaherty played with time in *Man of Aran* by having the natives do things that were not part of their ordinary lives but were part of the past of their people, their grandparent's lives. Some feel he irretrievably weakened the film; others feel his masterful statement remained true to the feeling of the place and its history: it's a moot point. King, of course, does not alter historical time.

Sequential time is even more important however. Time must be honored and natural sequences never lifted out of place for artistic effect without the greatest wringing of conscience. For those who have seen Markowitz's *August and July* it is immediately apparent how plucking a kiss between the two girls out of the natural development

of the film, and cutting it into the beginning created a spurious effect that turned the film toward exploitation rather than honest, direct cinema. In King's *Warrendale* the law of time-sequence appears to be followed. In *A Married Couple* several sequences are in doubt, chiefly the party and cottage scenes. These may have been spaced in the film for overall shape and rhythm. Again in *Come On Children* absolute integrity to sequential time may have been forfeited to create a more interesting film, an artistic construction. So far these interjected scenes, like Lesley's lonely walk over the field in *Come On Children*, seem to be used for poetic pauses only, but this is dangerous ground.

The action, the incidents in the film, must not be contrived or maneuvered but real. In *Warrendale* the death of the cook was real, the children's reactions were real, and the resulting documentation was something quite memorable. In *A Married Couple* the arguments seemed authentically based on the couple's true feelings, though they appeared to erupt out of the self-consciousness of being observed as much as out of circumstance, they remained believable.

The problem with *Come On Children* is that there really wasn't much action. King can perhaps be forgiven for arranging a Parental Visit in the hopes of achieving something dramatic to film, around which he could build his movie. Obviously putting meat, potatoes and vegetables in a pot doesn't guarantee a stew. You have to apply heat.

Despite the fact King had selected a cast including a girl about to have a baby, a boy whose ex-girlfriend was keeping their child from him, a bright young character beginning the long job of trying to untangle himself from a deep involvement with drugs, a serious and determined girl staying off chemicals, a pretty, drifting, pliable girl and some other variously attractive and typical drug users and abusers, he didn't get any crises. What he did get is a fascinating sociological look at how this particular disparate bunch managed to live together and keep cool.

The baby was born, happily accepted, and eventually sent home to Grandma. The kid off chemicals stayed off, the boy on the mend moved a little further toward his goal, those in search of something got perhaps a little closer, those along for a free ride, took it. Not much of dramatic intensity emerged.



Ten formerly unacquainted people won't necessarily reveal much, even in ten weeks. Perhaps King felt that all young people on drugs have so much in common that they could relate spontaneously to each other, or that like a Sensitivity Group they would irritate and aggravate each other into revelations of some depth. What he learned is what we learn: the kids have amazing self-containment. They communicate on the surface; underneath they travel separately.

Thus the Parental Visit is introduced. Although it provides the core of the film and the emotional highlights, it is nevertheless a weak centre because it isn't organic; one never believes the kids would have arranged it themselves. It deviates from honesty of incident.

Finally, everyone questions the prejudices of the cameraman, the sound man, the editor. Is this a built-in weakness in this film technique? Can great integrity to the subject on the part of the director modify the effects of these personalities on the film? Perhaps the crew should also appear in the film, or their presence be more continually acknowledged, until the day when the cameras can run unmanned. As for the editor, certainly there is opportunity in cutting, to select material for specific effects. At a 43 to 1 ratio, 130,000 feet of film were shot for the 3,000 feet shown; that's a lot of potential choice.

In *Come On Children* King includes a long tense scene between one of the boys and the "fucking camera" partly in order to keep the audience well aware of the camera and the cameraman's presence. And he edits the film with the expert and obedient Arla Saare, whose work, like that of Flaherty's editor, Helen Van Dongen, finally becomes an inextricable component of the final film.

Oddly enough, though other people photograph, record and edit his films, and he appears to divorce himself from the action in them, King's films remain as distinctively his as an *auteur* work. His humanistic and optimistic philosophies seep through the material. There is a quality of affection for the human; tolerance, patience and faith, that raises his work far above the level of exploitative semi-documentaries.

As for *Come On Children*, I must not leave it without mentioning that it is colorful, attractive, touching and even funny. The film starts with a feeling of naiveté and youth as John Hamilton, a

bowler-hatted kid somewhere between the Artful Dodger and Huck Finn, sings a very homemade ditty which introduces the various people and the idea of the film.

Sequences include a lot of sitting about, a kitchen hassle, a long heartfelt confession on a snowbank, the reaction to the baby, some of that momentarily hilarious nonsense that makes us all remember the ridiculousness of youth with nostalgia, a touching handshake connecting father and son, a dazed and deadened dope feast where the inhabitants for once escape the prying camera and retreat deep inside their heads, a girl's contemplation of age and death, and many uncentered moments used to glide the other sections into a smoothly flowing whole.

What is the effect of all this on an audience? Have we a remarkable, and unusual documentary look at decadent youth, or a super-revealing slice-of-life? Obviously not. King only succeeds, in a limited way, at presenting people to people, through space and time, past generation barriers and morality hurdles. For those unacquainted with how to shoot speed or handle a joint, and those who have been rather a long time in the tundra, there's a certain educative aspect in the contemporary mannerisms, dress and habits revealed. To others who hope for novelty and perversion, this is quiet stuff, with an uneasy depth.

What makes King's work easier to assess on a superficial level is a simple comparison with other recent works in the genre of direct cinema. King's shaping of the material, his intuitive handling of sequences for pauses, emotional heights and moments of sentiment become more appreciated in contrast, for instance, with the boring, endless repetitiveness of *An American Family*, which recently monopolized a U.S. network, or Murray Markowitz's mishandled *August and July*. Unfortunately his experiment with *Come On Children* wasn't as successful as no doubt he too would have liked it to be. But he shouldn't abandon this technique; he is extremely skilled and has a rare honesty with it. ●

Natalie Edwards

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# Opinion

by Kirwan Cox

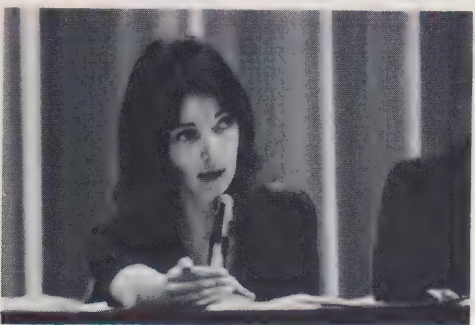
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The CCFFM's Executive Committee



Glen Ferrier and Bill Wood



Sandra Gathercole



Kirwan Cox and Robert Desjardins



*At the June 27th meeting of the Council of Canadian Filmmakers, I was elected its executive director. Some people would say that writing about something you are involved with is a conflict of interest, others might say it is an invitation to foot-in-mouth disease. I risk the above hazards to present a personal opinion of the state of the Council of Canadian Filmmakers.*

As the advertisement elsewhere in this issue points out, the Council of Canadian Filmmakers is a new group within the English-Canadian film production community which hopes to take action that will improve the way that community functions. The action the Council takes will be aimed at the "development of an economically and artistically viable motion picture industry."

The only weapon the Council has to effect changes (either within the industry or with government-industry relations) is the quality and quantity of its membership. This brings up the first unique aspect of the Council — it is the most broadly representative film group in English-Canada. There are now about 300 individual members and six organizational members (ACTRA, NABET 700, IA 644c, IA 873, DIRECTORS GUILD, and TORONTO FILM-MAKERS COOP). Through these groups the Council represents nearly 5,000 people.

This representation is still not broad enough. The first task of the Council is to include the Vancouver and Montreal production communities so it becomes a truly national English-Canadian group rather than a Toronto group posing as such. We have begun a dialogue with a number of other groups and hope the Council will be greatly expanded by this fall. So far the reaction from other film organizations has been enthusiastic. The Council invites inquiries from any film production organization.

The Council is just as interested in individual or unaffiliated members. The response to our ad in the last issue of Cinema Canada has been encouraging. In two weeks we've received nearly 60 new members. The important thing is that many of these new members live in places like Charlottetown, or Calgary, or even New York. They are Canadian filmmakers working outside the major centers and their problems will become an increasing concern of the Council.

The executive of the Council will have to be expanded to represent these new members from the far reaches of the country. Exactly where we will get the money to bring these people together is one of many financial problems. At present the Council's only income is from membership fees (five dollars for individuals and 200 dollars

for organizations) which have totalled about \$2,200 so far. The executive has approved a budget of \$42,500 which presumes half can be raised within the industry and half from other sources. Within the next couple of months we will know whether we can meet this budget. If we can't then it is obvious the effectiveness of the CCFFM will be circumscribed.

Now I will outline some of the directions the Council is taking. One direction is with the Ontario government. They asked the CCFFM to prepare a critique of the Bassett Report. Sandra Gathercole wrote the critique which was approved by the CCFFM executive. In short, this brief supports the Bassett report including a quota for Canadian films; a provincial film office which would include film classification and investment of provincial funds in the film industry; and asks that \$4 million be invested in various ways (this amount is equal to provincial revenue from box office tax).

At present the Ontario government's film policy is hampered because film is under the jurisdiction of three separate ministries. The Council is taking an initiative in presenting programs to the appropriate ministries along the lines of the above brief. We look forward to results soon. Another direction is television. It is apparent that the largest audience for Canadian films is via television. For most Canadians this is the only access to their culture. The Council sent a detailed plan for CFDC and CBC financing of feature films for the television market to the Secretary of State's advisory committee. We were told this plan would be discussed at the next committee meeting in September. Meanwhile, we received a response from Michael Spencer, met with him, and learned the CFDC would look forward to any proposals which may be submitted along those lines. We are continuing work on this "Kelly Plan" (Ron Kelly first proposed the formula) with extreme optimism.

The next direction is union relationships. On the one hand there seems to be a strong desire continually voiced by the CCFFM membership at open meetings to change the union structure so that members of different unions can work on the same crews. There is also a strong voice raised for setting up a Canadian union. This last desire seems to falter when it comes down to the dotted line. At the June 27th open meeting a lot of time was expended on the union question and there is a need to try to sort out the results of that meeting.

First, both IATSE 644c and 873 tabled a letter supporting the CCFFM. It said in part: "The IA enthusiastically supports the concept of the Council of



Canadian Filmmakers . . . it is our view that such an organization is long overdue and deserves every consideration from a solid labour front to back up the CCFM's steps to develop capital investment, to create jobs and to pursue the most elusive of goals — the securing of a Canadian identity and presence in the film industry.

"It is our opinion that some of the problems which exist today in our industry are directly derived from the isolated experience and often one-sided outlook of each group in the CCFM. Upon self-examination, the IA realizes that we, ourselves, have not been as outward-looking or as quick to respond to the growing needs of other related segments of the film industry.

"The planning and discussion stages of the CCFM to date have not only brought out these short-comings but also produced many benefits. Where there was suspicion, there is now open dialogue. Where there were conflicts, there are now solutions emerging . . ."

What solutions? The letter went on to detail program. IA would encourage producers of low-budget features and documentaries; it invites new members and promises prompt assessment; it announced a new series of open training seminars; and admitted past neglect with a new willingness to improve its

image.

"Now that we have agreed to work together on meeting the needs of the Canadian film industry, admitted some of the shortcomings and outlined the beginnings of our open-end program, we should like to re-affirm our conviction that the progress and achievements of the CCFM can only be triggered by a solid, enlightened, labour front. Without this cohesion, the end results will always be the same . . ."

The IA letter was interesting in tone rather than particulars. For the first time they seemed to be saying there was a difference between Hollywood production in Canada and Canadian production. They seem to be backing the latter. However, the CCFM inter-union committee had hit a snag. So did the June 27th meeting, which decided to add four free-lance members to the inter-union committee and keep trying.

I personally think real change can be made in this area, but it will have to be a matter of what the film workers want. I think the value of the CCFM is educative. Here also that value has been demonstrated both in the tone of the above letter and the fact that Glen Ferrier announced at the June meeting that IA 644c was applying for a Canadian charter because of the formation of the CCFM.

The CCFM executive decided that the Council could not become a Canadian union under any circumstances. If such a union were formed it would welcome it into the Council and give it moral support. However, there was the feeling expressed at the open meeting that a new union would splinter an already splintered situation. A number of people seem to feel a Canadian union is the only long term answer that would be in the interests of Canadian filmmakers and workers and the country as a whole.

The first steps have been taken in working out this problem whatever the answer might be. That first step is dialogue. The CCFM has just begun and is suffering from the predictable growing pains of any organization which encompasses such diverse elements. That diversity is the strength of the CCFM as long as there is a common goal — to make more and better films and get them seen.

Intertwined in that goal is the question of the cultural survival of Canada. More than anything else that is the *raison d'être* for the Council. Whether the CCFM succeeds in helping to achieve these ends will depend on the support and input it receives from the filmmaking community across the country. ●

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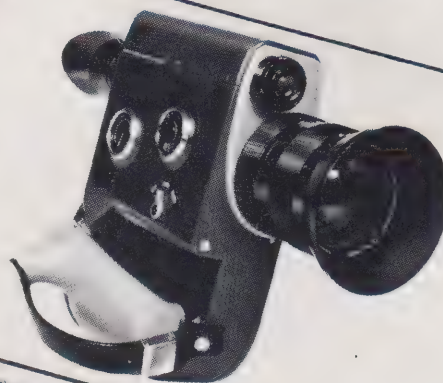
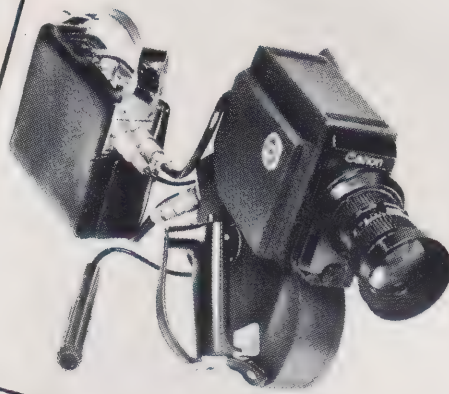
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# BOOK REVIEWS

Summer has brought another bumper crop of books on the cinema and related subjects. In talking to others — both in publishing and in the film world of Toronto — the question is asked, “Will it ever end?” I, of course, reply, “Books get in your eye.” Then it is the age old problem of those who want to make a fast buck (these fast ones are getting slower) or quantity versus quality. At times quality seems to be ahead, but with the following you will have to decide.

**Making the Media Revolution: A Handbook for Video-Tape Production**, Peter Weiner, \$9.95 Hard cover only.

It claims to be, “a complete guide to cameras, lenses, sound, animation, directing, editing, special effects and graphics.” This claim on the cover would make one immediately suspicious. The book has many illustrations, a number of wide margins and its author, Peter Weiner, received his M.A. in Communications in Education at NYU. For the beginner it is helpful, but for those who have had some experience I would think it is not a must. Good Luck Peter, you’re onto a good thing!

**The Film Director**, Richard K. Bare, Paper \$2.95.

This is worth mentioning because it is now in paperback and at this price — a real buy. Bare has had years of experience which he skillfully shares with you. He carries you into the world of Hitchcock, Wilder, Kubrick, Nichols, Stevens, Wise and Vidor as they work on the set. It is also of interest to the movie buff. When you know how the director works, movies are never quite the same.

**Cinematography**, J. Kris. Malkiewicz, \$7.95.

The response to this book is amazing. It is a “word of mouth” kind of thing. Designed as a guide to filmmakers and teachers, it takes a practical, well-illustrated approach to the art. The text does not drop into the familiar conversational jargon that **Making the Media Revolution** does (i.e. “He was a fun guy to work with.”) Malkiewicz has a European background in film-Poland. He has lectured at the Polytechnic in London and he now teaches film at the California Institute of the Arts. It is a book that can be used by the independent filmmaker. Terms are defined on the spot. It is not necessary to keep looking up the meaning of the particular reference he makes.

**American Cinematographers Manual**, \$15.50 (4th Edition).

The latest edition of the cinematographer’s bible. This edition contains everything except the date of the Second Coming.

**Spellbound in Darkness**, George C. Pratt, \$9.95.

A history of the silent film from the familiar stories of the magic lantern to the end of that unforgettable era. The book is beautifully illustrated and the affection for the topic never becomes sloppy or camp. The book also includes a number of extracts from scenarios. For the sheer enjoyment of reading these fragments the book is worthwhile, but there is more to it than that. It is the first major comprehensive history of the silent film. (I wish that term “silent” would be dropped. Perhaps “pre-verbal film” might be better. The “silents” were never and will never be “silent”.) “Street scenes, railway trains in motion, boxing bouts, bull-fights and military revolutions are projected in life-like animation upon a luminous screen, while the audience sits spellbound in darkness . . .” How many producers would like to learn that secret today!

**A Journal of the Plague Years**, Stefan Kanfer, \$9.00

Well timed with the Watergate hearings — Kanfer’s book especially to aspiring script writers and lovers of the cult. reminds us that the plague doesn’t leave, it just waits its chance to be welcomed again in Washington, D.C.

Essentially, it is about the vicious blacklisting of people in the entertainment business. This development is traced from the thirties and the forties through the McCarthy and HUAC horrors. It is a sad book to read. The young will discover that their heroes were not always brave. There are few brave men in this book on either side. The public, or rather the mob, were bystanders who must also share the guilt. One criticism of the book can be made: and that is of its style. For such a subject Kanfer’s breezy *Times* cum *Variety*esque show biz approach is not appropriate when these investigations often terminated the life work of an individual. It does join a body of work on this era. More and more the various historical aspects of the motion picture business and art are being built by this kind of devoted research.

**Marilyn, A Biography**, Norman Mailer, \$22.95.

This is the sort of research the studies on the motion picture can do without. Perhaps there is an audience for the lavish pictures and the fantasies that only a mind like (is there another?) Mailer’s could produce. The best guide to this volume is Pauline Kael’s review in the New York Times, July 22, 1973. Only Kael has the background to place Mailer in the proper perspective. The review is better than the text of the book. Kael writes about Monroe and Norman. Mailer writes on Marilyn and Mailer. Don’t let the difference escape you.

**The Busby Berkeley Book**, Tony Thomas & Jim Terry with Busby Berkeley. 250 photographs. \$16.95.

“In an era of breadlines, Depression and wars, I tried to help people get away from all the misery . . . to turn their minds to something else. I wanted to make people happy if only for an hour.” So Berkeley writes about that era. The book is a nostalgic delight. It is also depressing to realize that during the period when Berkeley did his extravaganzas the reality of life was grim in the extreme.

No film, no matter how entertaining, could put men to work or food on the table. What entertained the masses also distracted them from the larger political issues. If you can forget these matters for a moment and enjoy the re-creation of the films, the credits and Thomas’ excellent text (what Jim Terry did is impossible to detect) you’re in for a revelation. It is a pity that the films can’t be shown without scratches, breaks and blunted focus. It seems that only in Paris is it still possible to see mint prints of these rather dubious wonders.

**Casablanca: Script and Legend**, Howard Koch, \$9.95.

It was inevitable (after what Woody Allen did for **Casablanca**) that the script would become available. An attempt has been made by the publishers to give that forties look to the art work. It is almost beyond belief that they could go to so much trouble in one area and ignore other important details. The stills from the movie are atmospherically presented along with snowflakes, dust and bubbles. (Perhaps a little of B.B. got into them). However, the text is a delight to recall and **The Making of Casablanca** is the story of a routine movie’s development. Conceived in sin and born in travail, it survived its precarious origin by some fortunate combination of circumstances to become the hardest of Hollywood perennials, as tough and as durable as its anti-hero — Humphrey Bogart. Richard Corliss (**Hollywood Screen Writers**)



## DAVID BEARD

supplied an analysis of the script. The book should appeal

**The Films of Marlon Brando**, Tony Thomas, \$13.75.

Although four books came out on Brando in the last few months since the Academy Awards, this is the best. It has received the least attention because the others rushed to the market place. It has also had a better critical reception and the sales are certainly encouraging. This is mostly due to the writing of Tony (Busby Berkeley Book) Thomas. Thomas also did **Films of Errol Flynn** for Citadel some years ago. It continues to be the best seller in the whole series. The present volume covers Brando's career from his stage appearance in **Streetcar Named Desire**, to **Last Tango In Paris**. Brando has not exactly endeared himself to his public, but that's his affair. Thomas has put it most precisely, "Marlon Brando is a paradox, a strange, convoluted man whose behaviour has been contradictory, ranging from rudeness and arrogance to great kindness and consideration." Here is a criticism and a tribute. Few will understand him, but few will deny that he is *the* actor of the last few decades.

So that is the crop this summer. There are of course more, but these are the ones that are sought and talked about. Fall is at hand and the writers start up again. Let's hope (along with the grapes) that they produce a "good Year". •

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Your casting is perfect, your cameraman the best around, all is ready to shoot . . . then your lead breaks his leg *or* your film stock is faulty *or* the weather turns bad *or* the lab messes up *and* you're in trouble . . . But that's the film game, isn't it? It is, unless you play it smart and protect yourself

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## A GAME OF SKILL

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FADE IN:

EXT. AMUSEMENT PARK. NIGHT.

We move through the park and its garish lights, sounds, sideshows, rides, etc.

EXT. PENNY ARCADE.

Establishing:

ARCADE. ANOTHER ANGLE.

Three young Army recruits enter the penny arcade laughing and clowning around. One whistles at a pretty girl as she passes by.

INT. ARCADE. ON RECRUITS

as they approach one of the numerous multicolored pinball machines.

SHOT. PINBALL MACHINE.

It is equipped with an imitation machine gun. The glass-plated scene before it includes such targets as tanks, combat troops, planes, etc.

ON RECRUITS

as they look the pinball machine over. One of them is especially intrigued by the machine gun.

RECRUITS. ANOTHER ANGLE.

as they decide to flip coins to see which of them will play the machine first. The recruit who admired the machine gun seems anxious to win. He does.

ANGLE ON WINNER

He loosens up before the machine gun. His two buddies encourage him with remarks. He is going to give this game his best.

CLOSE ON WINNER

as he nestles into machine gun. He turns to one of his buddies.

CLOSE ON HAND

as coin is dropped into slot.

ANGLE ON WINNER

as he sets the glass-plated panorama before him into his gun-sight.

WINNER'S POV: THE PINBALL SCREEN

Planes fly past. The small, sharply focused light from the machine-gun follows the plane — and finds its mark in the fuselage. The Winner squeezes the trigger. We hear the ack-ack of the machine gun as it pours its invisible bullets into the sky.

SHOT. THE PLANE.

It turns red and dives toward the ground with a scream. There is a FLASH OF LIGHT and a distant explosion behind a plastic hill. More planes appear. The Winner shoots them down, one by one. The last plane, a fighter jet, is difficult to bring down. But The Winner finally gets it. A bell rings. A sign flashes on and off:

SHOT. RECRUITS. 10,000 POINTS!

as they applaud and cheer the Winner's victory.

ANGLE ON WINNER

as he flexes his arms and gets a fresh grip on the machine-gun. He loves this.

CLOSE ON WINNER'S FACE.

Note the sensual expression on his open, almost drooling mouth.

WINNER'S POV: THE PINBALL SCREEN

as tanks appear coming over the horizon toward him.

ON WINNER

as he draws a bead on the tanks.

ON RECRUITS

as they cheer The Winner on.

ON WINNER

as he pulls the trigger.

ON TANKS

as they begin to explode, one by one; as the white target-light finds its mark. The tanks fire back with amazing ferocity.

ANGLE ON TANK

This is the last one left. The target-light finds it, the Winner pulls the trigger, and the tank explodes.

ANGLE. SCOREBOARD

as lights go on and off. A siren SOUNDS this time. BELLS RING. The score snaps onto the screen: 100,000 POINTS.

SHOT

A crowd has gathered around the pinball machine, their faces half-hidden in shadow. They cheer the Winner along.

ON WINNER

as he bows to the crowd.

SHOT. PINBALL SCREEN.

The final game comes up. Now the enemy will be infantrymen.

ON WINNER

as he grits his teeth. He flexes his arms again. This is going to be the ultimate confrontation with the enemy, and he is determined to win.

ON PINBALL SCREEN

As infantrymen approach with fixed bayonets, popping up from behind trees and rocks. Their rifles spew intense red flashes.

ON WINNER

as he fights with frenzied abandon. He's really gritting his teeth now. His eyes are flashing with hatred, even a kind of pitched lust. His involvement is total.

ON INFANTRYMEN

as they fall one by one. The last soldier falls dramatically.

SIGN FLASHES ON AND OFF: 1,000,000,000 POINTS!

ON CROWD AND RECRUITS

as they cheer ecstatically.

ON PINBALL MACHINE.

It stops. The lights go out. One flashing word can be seen on the screen: TILT.

ON RECRUITS

as they give the pinball machine a sullen stare. They slap at it. They slap at it some more. One of them curses and gives it a vicious kick. All three recruits and some people in the crowd attack the pinball machine, kicking and pounding and tearing at it.

ANGLE ON PINBALL MACHINE

as one side falls off. A bloody arm flops out and drops to the floor.

ON CROWD

as they leap back with a gasp. They begin to disperse.

ON PINBALL MACHINE

as a truncated leg falls out; then a head, and another head. A body; a leg; arms. More heads and legs, all of it lubricated with red, glistening blood. More limbs and heads continue to slither out of the gaping hole in the pinball machine's side. Then entrails slide out.

ON ARMY RECRUITS

alone now, and aghast. THE CAMERA PANS them one by one. Their faces are expressionless, frozen. And we

DISSOLVE TO;

EXT. AMUSEMENT PARK. NIGHT.

Establishing. We are left with the sideshows and the rides and the crowds and the festive sounds. SOUNDS seem to drown out everything.

FADE OUT TO:

THE END



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# REVERB

Ms. Natalie Edwards,  
c/o Cinema Canada,  
6 Washington Ave. No. 3,  
Toronto, Ontario. M5S 1L2.

Dear Natalie Edwards:

I enjoyed your *Cinema Canada* piece on Don Owen a great deal, but I have to argue with one small part of it — partly because it involves me, partly because it involves an environment and period with which I had something to do. "There was nothing more deadly in 1964 than the word local," you write, and then you go on to quote from a 1964 *Toronto Star* column in which I pointed out that *Nobody Waved Goodbye* had a local cast and local director and concerned Toronto life. Actually, I was using those words in a laudatory sense, as I believe the context indicates: I think most good art is "local" in some way (as, say, *Ulysses* is local about Dublin) and I'm always especially interested when the art's "local" is also my own "local". It was the very Toronto-ness of Owen's film that made it especially interesting to me. I don't agree with you that "local" equalled deadly in those days, nor do I think you are right that "you have to remember 1964 to recall how disheartening the words *Toronto* and *Canadian* were..." It's true that we didn't then have the Canadian films and plays we have now; nor was there then the book publishing establishment which is so prominent a part of the 1970s. Still, there was a great deal of enthusiasm for Canadian expression. In some fields — painting, most spectacularly — there was then more interest on the part of the public in what Canadians were doing than there is now, at the height of cultural nationalism. In television, too, as I recall it, there was a more welcoming atmosphere for more-or-less serious art than there is now. In the last nine years the general situation has greatly improved, both for Canadian artists and for those who want to read, see and hear what they create; but I can't go along with your implication that the mid-1960s were some kind of Dark Ages.

The villain in the case of *Nobody Waved Goodbye* was the Film Board's promotion department, which did everything but actually bar the public at the door of the theatre. I remember meeting Don and Suzanne on the street the day the film opened and remarking that Don must be busy — I imagined him doing

interviews for print, TV, radio, etc. No, it turned out, nothing had been arranged. So, except for the reviews and a few other brief mentions, the film was received in silence. Of course the fact that they opened it the week before Christmas was in itself close to a death sentence.

This couldn't happen now, I imagine: the media people in Toronto are ready for the idea of Canadian movies, and are desperately anxious to see some of them succeed. But the National Film Board, in the matter of promotion, has not greatly improved.

Sincerely,  
Robert Fulford,  
Editor,  
Saturday Night

(Editor's note: A *Fan's Notes* opened in *Montreal* the week before Christmas, 1972.)

11 Dunbar Road  
Toronto 5, Ont.

Robert Fulford,  
Saturday Night.

Dear Mr. Fulford:

Immediate apologies for any unintentional implication that you used the word *local* disparagingly in your review of Owen's film *Nobody Waved Goodbye*. On the contrary, I was well aware that you were among the enlightened few who appreciated and backed local work long before it became an accepted fad.

Nevertheless, though a mother may point to her daughter's dress and with a gleaming smile exclaim, "And she made it herself!" while blushing with parental pride, it does not guarantee that those hearing this remark may also respond with enthusiasm. In this manner, though you did in fact speak proudly of a local cast and a local director, I felt that the reading public's response was likely the well-known wince.

Outside of the circle of those alert beings writing on Canadian literature, films, music, painting, theatre and so on during the sixties, there was a large unappreciative local audience with whom I am afraid my familiarity was

more intimate than admirable. Thus I feel qualified to contend that among that group the words *local*, *Canadian* and *Toronto* all triggered the automatic snicker or wince mechanism of the self-conscious small-timer. Just consider the success of local works among the locals of the time!

I am grateful to you for writing, and glad you enjoyed the article. I am also grateful to you, as a Canadian, for your always strong and reliable support for Canadian art and artists over the years.

Humbly,  
Natalie Edwards

Dear Sirs,

I have read about the exciting developments of Canadian Cinema described in the *Catholic Film Newsletter* from New York — films by William Fruet, Gilles Carle, André Brassard and others.

Please send me a subscription... I am a film teacher in high school.

Sincerely,  
Bob Gallucci,  
Tacoma, Washington

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Gordon Sparling

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Sincerely,  
Maurice Klein,  
Psychology Department,  
University of New Brunswick,  
Fredericton, N.B.



# QUESTION: Where would you find information about any of the following in one place?

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Film societies  
Provincial legislation regarding film  
Canadian Film Award winners to now  
1973 Academy Award winners listed

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The NFB  
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Canada Council  
Provincial Government Film Units  
Censorship regulations  
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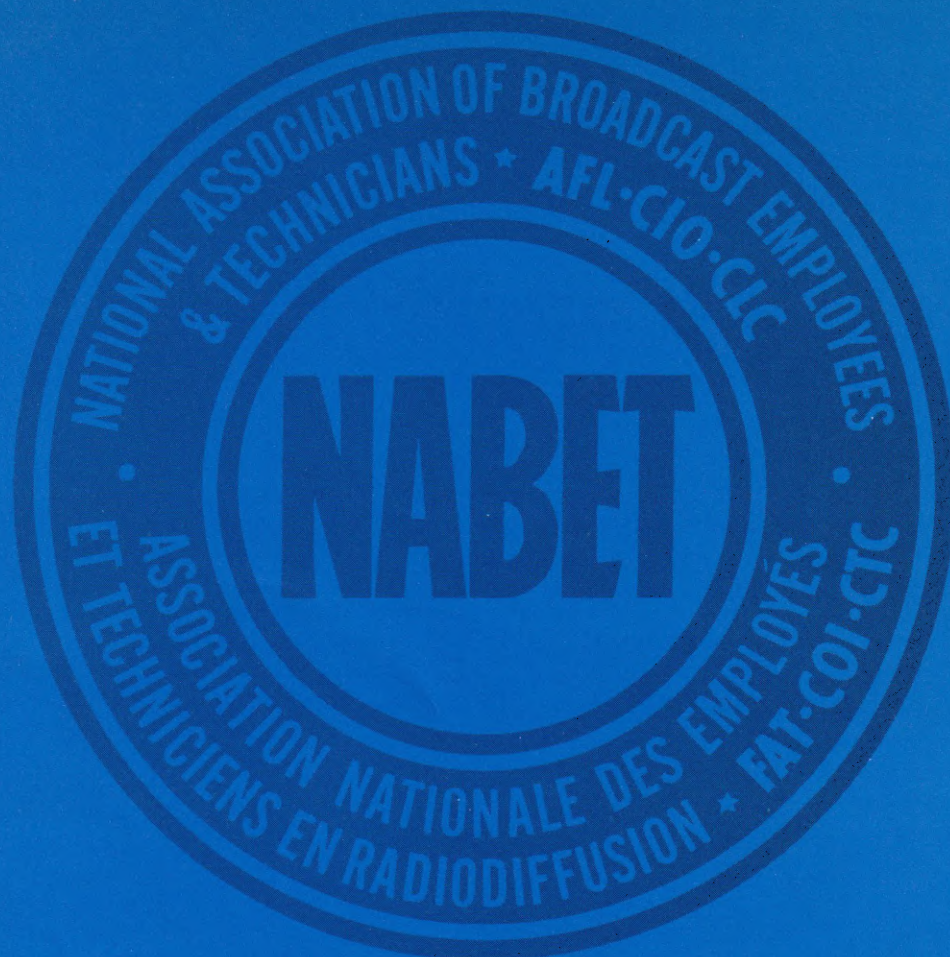
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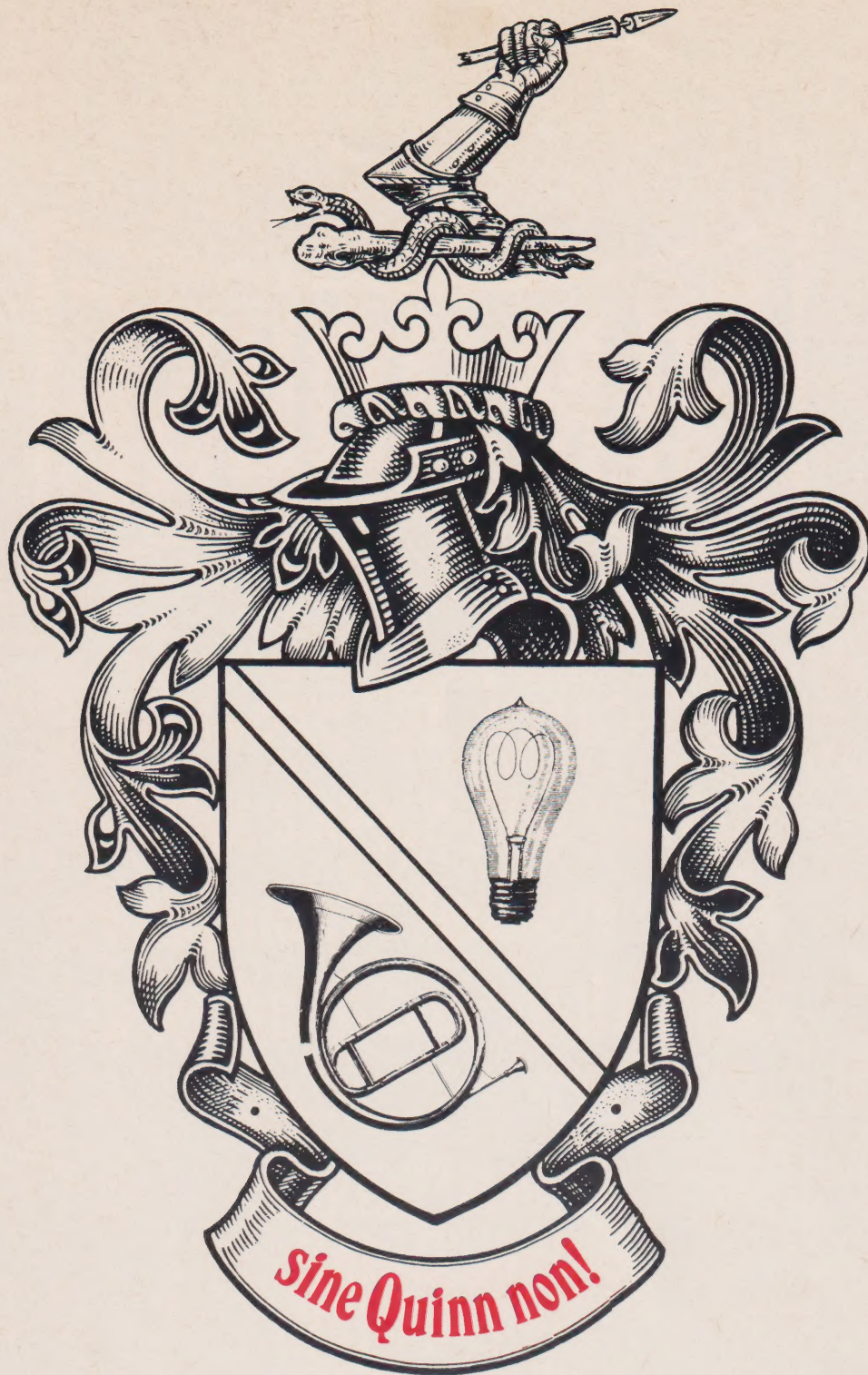


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si-ne qua non (sĭn'a kwä nōn', sĭ'nē kwā nōn'). An essential element or condition. [Latin, "without which not."]

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